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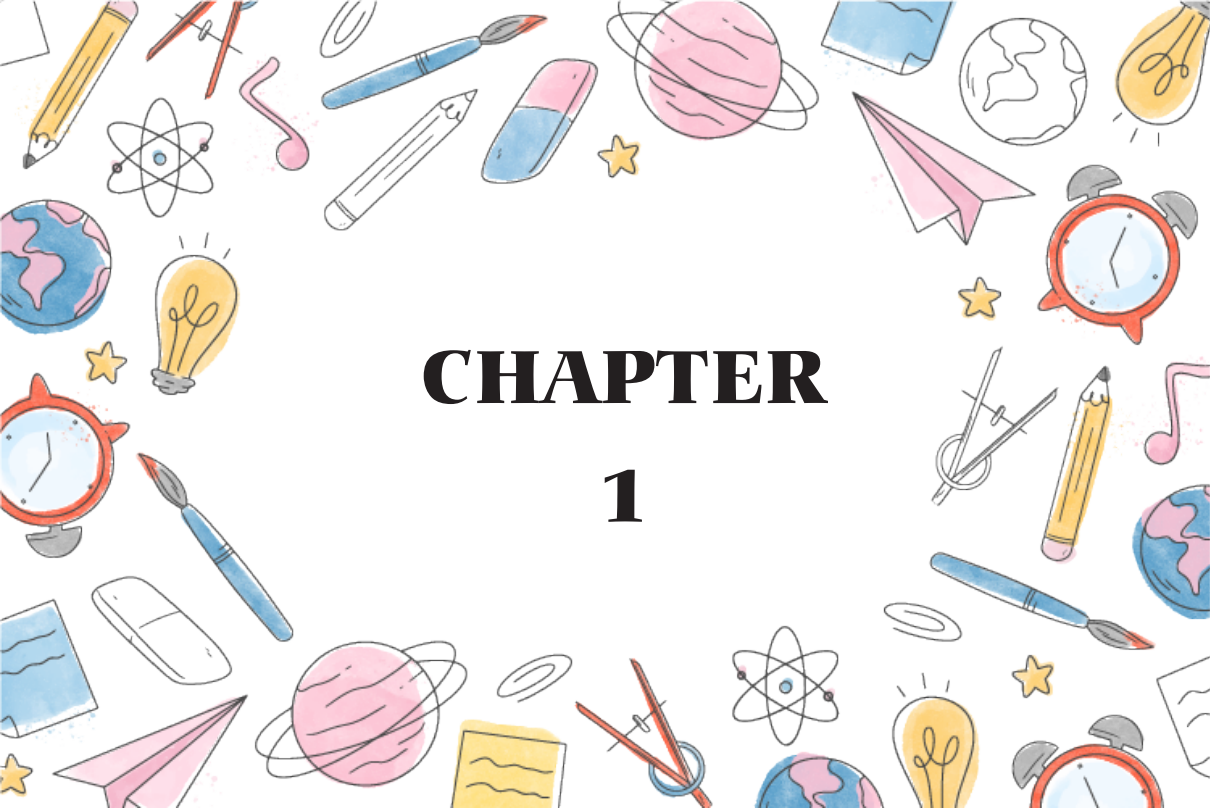

CHAPTER 1

AN ANALYSIS OF THE U.S. 2025 ARTIFICIAL INTELLIGENCE POLICIES IN THE CONTEXT OF FINE ARTS EDUCATION

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Introduction

Artificial intelligence, one of the most striking technological advancements of the 21st century, has been triggering profound transformations across a wide range of fields, from education and healthcare to industry and the arts. Educational systems, in an effort to keep pace with technological transformation, require new approaches and strategies; in this context, artificial intelligence emerges both as a tool that enhances instructional processes and as one of the fundamental skills for the future (Luckin et al., 2016; Holmes et al., 2019). As emphasized in UNESCO's 2021 report, artificial intelligence should be integrated into educational systems in ways that support the development of cognitive and affective skills such as critical thinking, collaboration, problem-solving, and creativity (UNESCO, 2021).

Within this framework, one of the most recent and comprehensive policy initiatives is the executive order issued by the President of the United States on April 23, 2025. Titled "Advancing Artificial Intelligence Education for American Youth," this document systematically outlines the United States' national vision for artificial intelligence education, prioritizing areas such as early AI awareness, educator training, public-private sector collaboration, competitive learning environments, and apprenticeship models (The White House, 2025). The primary goal of this executive order is to cultivate individuals capable of developing artificial intelligence technologies. Additionally, the document incorporates principles such as ensuring equity in education, addressing local differences, and supporting lifelong learning.

Despite these developments, Türkiye currently lacks a comprehensive national policy approach toward artificial intelligence education. Although TÜBİTAK's 2021 report, National Artificial Intelligence Strategy, articulates general objectives for the field of education (TÜBİTAK, 2021), it does not offer a specific orientation regarding how artificial intelligence should be addressed, particularly within the context of art education.

In Türkiye, there is no systematic teacher training program or institutional framework regarding the pedagogical use of these technologies within fine arts education. The fundamental problem addressed by this study lies in the fact that, while public policies concerning artificial intelligence in education are rapidly advancing in countries like the United States, Türkiye has yet to develop a guiding and interdisciplinary education policy in this area. Moreover, the relationship between artificial intelligence and artistic creativity must be examined from philosophical, ethical, and pedagogical perspectives. Therefore, during the process of reshaping education policies, it is crucial to promote the integration of artificial intelligence into

fine arts education in a manner that aligns with both the demands of the contemporary era and the needs of the creative economy.

Accordingly, this study will examine the policy initiatives of the United States concerning artificial intelligence education, analyze the current situation in Türkiye, and discuss how a national education policy based on artificial intelligence can be developed within the context of fine arts education. The primary objective is to reconsider this technology, which is transforming artistic production, within the pedagogical context in a creative and critical manner.

The Role of Artificial Intelligence in Education

The role of artificial intelligence in education can be regarded as revolutionary, particularly in terms of redefining learning theories, teacher roles, and learner-centered approaches. Research in the field of educational technologies has demonstrated that artificial intelligence offers effective solutions in areas such as personalized learning, student performance monitoring, learning analytics, automated feedback, and intelligent tutoring systems (Woolf, 2010; Holmes et al., 2022).

Especially in the domain of intelligent tutoring systems (ITS), studies have shown that AI-based software can analyze students' knowledge levels in real-time and deliver appropriate content accordingly. For instance, systems such as ALEKS can identify students' learning gaps and create individualized learning pathways, thereby providing digital support that a teacher may not be able to offer on a one-to-one basis (Falmagne et al., 2013). Such applications produce outcomes comparable to Bloom's findings regarding the effects of individualized instruction (Bloom, 1984).

In learning processes advocated by constructivist theorists such as Bruner (1960) and Vygotsky (1978), active student participation and the presence of a guiding educator are fundamental. Artificial intelligence offers tools that support this theoretical structure: for instance, AI-supported virtual characters (pedagogical agents) enhance students' cognitive and affective engagement and add a social dimension to the learning process (Veletsianos & Russell, 2014).

At the international level, countries such as China, South Korea, Singapore, and the United Kingdom have developed national strategies aimed at integrating artificial intelligence into their education systems. In China, basic AI skills are taught from the elementary level through the "AI for Youth" project, while Singapore's SkillsFuture AI program supports lifelong learning for both youth and adults (Cui & Zhang, 2020; World Economic Forum, 2023). In cities like Beijing and Shanghai, AI-supported

classroom management systems (such as attention tracking based on facial recognition) are being piloted, prompting pedagogical as well as ethical debates (Zhou et al., 2021).

The OECD's 2021 report, AI and the Future of Skills, emphasizes that artificial intelligence should also support higher-order thinking skills such as ethical sensitivity, critical digital citizenship, and creativity (OECD, 2021). At this point, the intersections between art education and artificial intelligence gain particular significance. AI-based creative production tools offer an environment where students' creativity is redefined through data, introducing new layers to modes of artistic expression within learning processes (McCormack et al., 2019).

Moreover, the applications of artificial intelligence in education reduce repetitive and time-consuming tasks for teachers (such as exam grading and individualized progress reporting), encouraging them to focus more on pedagogical guidance (Luckin et al., 2016). However, for teachers to effectively understand, utilize, and critically evaluate AI tools, systematic structuring of both pre-service and in-service training programs is essential (Sands et al., 2022).

Artificial intelligence represents a paradigmatic shift that necessitates the redesign of learning processes, teacher roles, and school systems. Addressing this transformation holistically, along with its pedagogical, ethical, and cultural dimensions, is particularly crucial for institutions that provide education in creative fields such as art and design.

In this context, understanding and interpreting the multilayered effects of artificial intelligence in education is also critical at the level of concrete policy implementation. Examining the experiences of countries that have systematically addressed this transformation can serve both as inspiration and as a guide for comparative evaluations by other nations. Within this framework, the presidential executive order issued by the United States in 2025 offers a comprehensive model for the integration of artificial intelligence into education, presenting a holistic approach that spans from early exposure to teacher training, from public-private sector collaborations to lifelong learning. The fundamental elements of this document will be analyzed below, with particular attention to its potential implications for art and design education.

An Analysis of Artificial Intelligence Policy in U.S. Education

Artificial intelligence has rapidly become one of the fundamental technologies transforming the modern world and shaping the future societal, economic, and cultural landscape. As a technology that triggers cross-sec-

toral innovation, increases productivity, and reshapes daily practices, it also necessitates the restructuring of educational systems. At the core of this transformation lies the belief that individuals must acquire the competence to understand and design artificial intelligence. The executive order issued by the President of the United States on April 23, 2025, titled "Advancing Artificial Intelligence Education for American Youth," is a comprehensive and guiding policy document prepared precisely to meet this need.

As emphasized in the executive order, the continuation of America's global technological leadership is directly linked to equipping younger generations with knowledge and skills in the field of artificial intelligence. Therefore, it is of great importance for students to be introduced to AI concepts from an early age, to normalize and make sense of this powerful technology, and to be able to use it creatively. It is also stressed that early exposure fosters cognitive skills such as curiosity, creativity, and critical thinking. This approach is particularly meaningful for creative disciplines such as art and design, where productivity, intuition, and expressive skills are at the core and where AI can provide new tools and environments (Henriksen, Mishra & Fisser, 2016).

Among the strategic goals stated in the "Background" section of the executive order is the emphasis on the active participation of teachers in AI education. In this context, it is expected that teachers also learn how to utilize this technology for pedagogical purposes within the classroom. Without establishing a qualified teacher training structure, it is not possible to realize the transformation of education through artificial intelligence. Accordingly, the proposed professional development programs aim to transform teachers into digital leaders (UNESCO, 2021).

The fundamental approach of the document treats AI education as a societal and cultural transformation. An interdisciplinary perspective is highlighted as essential in this process. In particular, it is evident that creative fields such as art and design should not be excluded from this transformation; rather, they should be placed at its center. This is because the creative production potential of artificial intelligence—across fields such as visual arts, media arts, sound design, and digital illustration—can strengthen students' capacities for original thinking. Thus, the executive order signals that the United States is shaping a new educational paradigm intersecting with the creative economies.

In the introduction section of the order, it is further emphasized that artificial intelligence is vital not only for national economic development but also for democratic participation. It is noted that early exposure triggers creative thinking and problem-solving skills, making integration at the K-12 level critical. This emphasis is particularly striking for fields such as

art education that rely on creativity; fostering creativity can help cultivate individuals who are active producers rather than passive users of artificial intelligence (Henriksen, Mishra & Fisser, 2016).

Under the "Policy" section, which constitutes the second part of the executive order, three main policy objectives are outlined: AI literacy, educator training, and early exposure to AI. These objectives encompass the restructuring of the learning ecosystem. During the process of instrumentalizing AI in education, it is emphasized that educators must learn how to use this technology for pedagogical purposes. This approach aligns with UNESCO's (2021) recommendation that teachers should not only act as practitioners in the digital transformation process but also assume roles as designers and interpreters. Considering the context of fine arts education, the ability of teachers to create using artificial intelligence will be crucial in fostering students' critical digital awareness.

Detailed Analysis of the U.S. Executive Order's Key Sections

The definitions section in the third part of the executive order frames artificial intelligence comprehensively in accordance with 15 U.S.C. 9401(3). This broad scope can be interpreted to include generative AI systems that enable creative production. This aspect is particularly valuable for the applicability of AI-based production tools used in visual arts education (such as DALL·E, Runway ML, and Google Magenta) (McCormack et al., 2019).

The structure of the "White House Task Force on Artificial Intelligence Education," established in the fourth section, proposes a multi-actor governance mechanism at the federal level. Alongside various departments such as Agriculture, Labor, Energy, and Education, the National Science Foundation (NSF) and special AI advisors are also included as part of this structure. This diversity reflects the recognition of artificial intelligence as a cultural, economic, and social issue. Particularly, the prominent roles assigned to the Department of Education and the NSF suggest that disciplines such as fine arts could also be incorporated into this collaboration. Considering the NSF's previous support for digital creativity and learning projects, areas such as visual culture, media art, and creative expression forms could find a place within this policy domain (Peppler, 2013).

The fifth section, titled "Presidential Artificial Intelligence Challenge," introduces a competitive model encompassing different age groups. This competition, which will highlight student and teacher achievements while considering geographical diversity and interdisciplinary themes, could offer concrete examples of the convergence between art and techno-

logy. For instance, an illustration created with AI, a typography project, or a sound-based media project could be featured in these competitions. The literature emphasizes that such competitions are highly effective in fostering creative confidence and encouraging technological curiosity (Chambers & Kopcha, 2020).

The sixth section states that public-private partnerships will be established to develop resources for AI education at the K-12 level. It is noted that academic institutions, nonprofit organizations, and industry representatives will collaborate to create joint online resources. A particularly notable point is the emphasis that these resources should promote critical thinking and algorithmic awareness. This approach could enable students to integrate artistic thinking with artificial intelligence in fields such as media art, visual storytelling, and digital production processes. AI-based storytelling and the integration of sound, text, and visuals could become functional methods within the context of art education (Gauntlett, 2011).

The seventh section focuses on training teachers in the field of artificial intelligence. It is stated that grants allocated under the Elementary and Secondary Education Act (1965) and the Higher Education Act (1965) will prioritize the integration of AI into teacher education. This is highly significant for art educators, as art and design disciplines are often excluded from educational technology policies. However, today's art educators must possess skills such as producing with AI, interpreting student projects created with AI, and critically analyzing these technologies (Henriksen et al., 2016). It is also noted that the NSF will support this process through teacher training and research initiatives. Likewise, the Department of Agriculture is expected to expand AI-supported activities across both formal and informal learning environments through its 4-H program. These programs could especially evolve into workshop-type practices that merge art education with artificial intelligence in rural areas.

Under the heading "Promoting Registered Apprenticeships" in the eighth section, the goal is to expand the registered apprenticeship system in AI-related occupational fields. From the perspective of art education, this objective carries significant potential for cultivating individuals who work with AI in creative industries such as graphic design, game design, digital animation, and interactive media. Particularly at the secondary education level, the development of certification programs focused on AI-based artistic production and the promotion of dual diploma applications could serve as valuable models for countries like Türkiye. The literature has repeatedly demonstrated the positive effects of apprenticeship models on skill development and learning motivation (Fuller & Unwin, 2011).

Finally, the ninth section outlines general provisions, emphasizing that the implementations specified in the executive order will be carried out in accordance with the existing legal framework and budgetary constraints. This section highlights the need for adaptation in countries like Türkiye with different economic conditions. However, an overall reading of the order clearly reveals an intention to integrate artificial intelligence into the cultural, pedagogical, and creative structures of the education system.

The Potential of Artificial Intelligence in the Context of Fine Arts Education

Artificial intelligence is also profoundly transforming the disciplines of art and design, where creative thinking is systematically cultivated. Particularly, the integration of generative artificial intelligence (generative AI) systems into art education is not only reshaping learners' capacities for aesthetic production but also introducing new epistemological and pedagogical dimensions into the discourse of art pedagogy. This transformation demands a comprehensive restructuring of art education, emphasizing a renewed focus on conceptual innovation, interdisciplinary synthesis, and cultural production.

The potential of artificial intelligence within the context of art education primarily manifests in the redefinition and democratization of creative processes. AI encourages students to act as collaborative creators, capable of navigating between traditional artistic practices and technologically mediated forms of expression. In an experimental study conducted by Yang et al. (2022), it was demonstrated that AI-supported art education positively influences students' originality, experimentation tendencies, and visual thinking capabilities. This finding was further substantiated by Henri and Papiotis (2023), who reported that students engaged in AI-enhanced visual arts projects exhibited enhanced intuitive thinking skills and a marked increase in self-confidence and autonomous creative decision-making.

Art education environments that incorporate artificial intelligence provide students with the unprecedented opportunity to construct complex and multilayered compositions by synthesizing diverse datasets. This process significantly contributes to the refinement of their aesthetic judgment and decision-making abilities (McCormack et al., 2019). Neural network-based production systems, in particular, grant students substantial creative control through operations such as visual style manipulation, style transfer, and variation generation (DiPaola & Gabora, 2021). Such tools not only facilitate new forms of visual storytelling but also foster a critical consciousness of emerging digital aesthetics.

Recent systematic reviews reveal a growing scholarly interest in the pedagogical implications of integrating artificial intelligence into art education. A majority of studies emphasize that the strategic use of AI fosters higher-order skills such as critical digital literacy, data aesthetics, and algorithmic thinking (Henriksen et al., 2016; Park, 2023). For instance, Zhou et al. (2021) underline that the integration of AI technologies encourages students to participate more actively in creative processes, enabling them to make more deliberate and reflective creative choices.

Importantly, the transformative impact of artificial intelligence extends beyond visual arts alone. Its integration into the composition processes of disciplines such as music, sound art, theater, video art, and motion graphics demonstrates its interdisciplinary potential. GAN-based sound production tools and language model-driven scriptwriting applications, in particular, are redefining the landscape of creative performance practices (Collins, 2020). Consequently, art education should be re-envisioned as a field that equips learners with the ability to engage creatively with emerging technological environments while maintaining critical autonomy.

Moreover, the ethical dimension of AI-assisted art production cannot be overlooked. Empirical studies have shown that students engaged in AI-mediated artistic practices participate in deeper discussions regarding intellectual property rights, subjectivity, creative responsibility, and authenticity (Zhou et al., 2021; Raji et al., 2020). These debates highlight the necessity for value-based thinking processes to be systematically incorporated into art education curricula.

Thus, the integration of artificial intelligence technologies into fine arts education should not be misconstrued as the mere digitalization of existing artistic content. Rather, it calls for a fundamental rethinking of art pedagogy: repositioning the student as an autonomous creative agent and embedding interdisciplinary, ethical, and aesthetic perspectives into instructional practices. In this regard, the technical and theoretical incorporation of AI-supported production processes into the curricula of art education institutions in Türkiye has become not only a strategic imperative but an inevitable necessity.

Furthermore, Türkiye's distinct cultural, socio-economic, and educational landscape necessitates the formulation of an AI integration model that is both globally informed and locally grounded. While the experiences of countries like the United States provide valuable frameworks, Türkiye must develop its own context-sensitive models that address regional disparities, infrastructure variability, and culturally rooted artistic traditions.

This necessity leads to the development of a nationally structured, multilayered, and inter-institutional artificial intelligence education policy.

Particularly in creative fields such as fine arts, the meaningful and productive use of artificial intelligence technologies must be guided not by incidental or fragmented practices but through strategically designed and sustainably implemented policies. At this point, the articulation of original policy proposals that are sensitive to Türkiye's existing educational structures and cultural context will not only facilitate technological adaptation but will also catalyze a profound pedagogical and artistic transformation.

In line with this objective, the following section presents a proposed AI-supported fine arts education model for Türkiye, designed through concrete institutional strategies and framed within a vision of interdisciplinary collaboration, ethical consciousness, and creative innovation.

Policy Recommendations for Türkiye

The executive order titled "Advancing Artificial Intelligence Education for American Youth," issued by the President of the United States in 2025, is a comprehensive policy document addressing artificial intelligence education at the level of national strategy. This visionary approach encompasses multilayered goals such as teacher training, lifelong learning, and the promotion of creative production (The White House, 2025). For Türkiye, this document could serve as a starting point for seeking a new paradigm, particularly within the context of art education.

One of the prominent practices emphasized in the executive order is the systematic support for early exposure to AI at the K-12 level. This initiative aims to cultivate individuals capable of engaging creatively with artificial intelligence. Such an understanding could serve as a model for fine arts high schools in Türkiye. For example, AI-supported course content could be developed in areas such as visual storytelling, sound design, and data-driven production. This proposal is also supported by research indicating that establishing creative connections with technology at an early age results in more advanced critical thinking and multifaceted expression skills in later educational stages (Yang, Li & Liu, 2022).

Another significant emphasis is the restructuring of teacher education based on AI literacy. Preparing teachers for AI integration through programs under the Elementary and Secondary Education Act and the Higher Education Act is among the primary objectives of the U.S. model. Similarly, in Türkiye, teachers in fine arts education should possess competencies in producing with AI, interpreting AI-supported student projects, and developing awareness regarding digital ethics. In this regard, integrating elective courses themed "Art and AI Pedagogy" into undergraduate programs could constitute an important step toward pedagogical transformation (DiPaola & Gabora, 2021).

National competitions such as the "Presidential AI Challenge" included in the U.S. executive order are also noteworthy. Such events not only enable students to combine technology with creative practices but also promote an interdisciplinary approach. Organizing nationwide AI-based competitions in the fields of art and design in Türkiye would not only support the transition to creative industries but also raise public awareness of these fields (McCormack et al., 2019).

However, it is important not to overlook certain limitations of the U.S. model. The document does not address in sufficient depth the issues of algorithmic subjectivity, originality, and ethical dimensions in artistic production. Particularly, the copyright issues surrounding AI-generated artworks, the definition of creativity, and the nature of artificial productivity should be considered fundamental components of art education policies (Raji et al., 2020). To address this gap, Türkiye should develop "AI Awareness Modules" focused on digital ethics and cultural analysis within art education curricula.

While the U.S. example does not define a distinct support mechanism for creative disciplines at the system level, Türkiye could differentiate itself by strengthening the technical and pedagogical infrastructure specifically for fine arts education institutions. AI+Art laboratories should be established within fine arts high schools, communication faculties, and faculties of art and design; these laboratories would serve as spaces for interdisciplinary research and project development (Park, 2023). Faculty members from fields such as art, computer engineering, educational sciences, and psychology could conduct joint projects within these centers.

Below are concrete policy recommendations that could be developed within the framework of Türkiye's own institutions:

a) Ministry of National Education (MEB)

- "Art with AI" workshops should be established in fine arts high schools; support for teacher assignments, materials, and software should be provided.
- Interdisciplinary elective modules under the title "Creativity with AI" should be developed for middle schools.
- AI-based in-service training programs should be organized for art teachers, covering topics such as production with sound, image, and data.

b) Council of Higher Education (YÖK)

- Courses and certificate programs titled "AI and Creative Production" should be created within faculties of fine arts.
- Double major and joint studio applications between art and engineering/technology departments should be supported.
- The employment of academic staff specialized in AI pedagogy within art education departments should be encouraged.

c) TÜBİTAK and TÜBA

- Special calls focusing on "Art and Artificial Intelligence" should be issued under the scope of ARDEB programs.
- Summer schools and content development projects for teachers should be financed through TÜBİTAK's 4004/4005 grant programs.
- Within TÜBA, guideline documents addressing copyright, originality, and ethical issues in the context of AI-generated artworks should be prepared.

d) Private Sector and NGOs

- Through protocols established with technology companies, students should be provided with access to software, internship, and mentorship opportunities.
- Joint competitions themed "Production with AI" should be organized in collaboration with art galleries, media studios, and design agencies.

Conclusion

The transformative power of artificial intelligence technologies extends far beyond the realms of industrial production and service sectors; educational systems across the globe are also being fundamentally reshaped by this technological evolution. This profound change necessitates not only the adoption of new technologies but also a comprehensive reconstruction of the pedagogical principles underpinning education. Particularly within creative disciplines, this transformation demands a systematic redefinition of aesthetic concepts, coupled with an extensive inquiry into the ways individual and collective creativity can be nurtured, expanded, and critically framed within contemporary educational contexts.

The presidential executive order issued by the United States in 2025 offers a compelling illustration of how this transformation can be strategically structured at the level of national education policy. By systematically addressing key areas such as early exposure to artificial intelligence, teacher training, public-private sector partnerships, apprenticeship models, and regional inclusivity, the policy sets forth an inspiring model for other nations contemplating the integration of AI into their education systems. However, it must be acknowledged that while the American model provides a valuable framework, the pedagogical interpretation and adaptation of such a model—particularly within creative disciplines—remain complex issues that require nuanced and context-sensitive approaches.

Indeed, recent empirical research reveals a growing body of evidence underscoring the direct and dynamic interaction between creative thinking and artificial intelligence. For instance, Yang, Li, and Liu (2022) demonstrate that AI-supported art education significantly enhances students' abilities in critical thinking, conceptual abstraction, and creative problem-solving. These findings confirm that artificial intelligence is not merely a tool for efficiency but operates as a catalyst for profound pedagogical transformation. Similarly, DiPaola and Gabora (2021) emphasize that AI technologies fundamentally alter the architecture of creative processes within art pedagogy, necessitating that educators assume active and expanded roles, particularly in areas concerning algorithmic ethics, digital responsibility, and creative autonomy.

Despite these global advancements, Türkiye's current education policies remain markedly behind in adopting such a holistic and transformative approach. In particular, within the domain of fine arts education, the systematic integration of artificial intelligence technologies is still virtually nonexistent. This gap becomes even more critical when juxtaposed with the emerging global consensus that AI-based education models—especially in creative disciplines—offer substantial and meaningful contributions to both individual cognitive development and collective learning dynamics (Park, 2023). In fields such as creative writing, visual storytelling, typography, media art, stage design, and interactive visualization, artificial intelligence provides students with both innovative tools and sophisticated cognitive frameworks, enabling them to engage in complex, multidimensional modes of creative production (Henri & Papiotis, 2023).

In light of these realities, Türkiye must move beyond a simple emulation of existing international models. Rather, it must engage in a critical reinterpretation and transformation of these frameworks, developing an artificial intelligence education policy that is attuned to its unique cultural, educational, and socio-economic conditions. At the heart of such a policy

must lie not only the establishment of technical infrastructure but also the prioritization of three fundamental pillars:

- **Ethical awareness:** fostering a critical understanding of the ethical implications of AI-driven creativity, including issues of authorship, originality, and data ethics;
- **Support for creative thinking:** cultivating environments where students are encouraged to explore, experiment, and innovate using AI tools in ways that extend beyond technical proficiency;
- **Interdisciplinary collaborations:** building dynamic bridges between disciplines such as art, technology, engineering, and the humanities to foster holistic and future-oriented educational experiences.

In addition to these foundational principles, it is imperative that specific strategies tailored to the realities of creative disciplines be formulated. These should encompass targeted initiatives in teacher training, systematic curriculum updates integrating AI-based creative methodologies, and the establishment of robust public-private sector collaborations aimed at sustaining innovation ecosystems within art education. Otherwise, the transformative potential of artificial intelligence risks being confined to isolated initiatives within a few centralized institutions, thereby forfeiting its capacity to effect systemic change across the broader educational landscape.

Türkiye's endeavor must thus be not merely to adopt AI technologies, but to envision and implement a pedagogical revolution wherein artificial intelligence becomes a medium for critical, creative, and culturally resonant educational practices.

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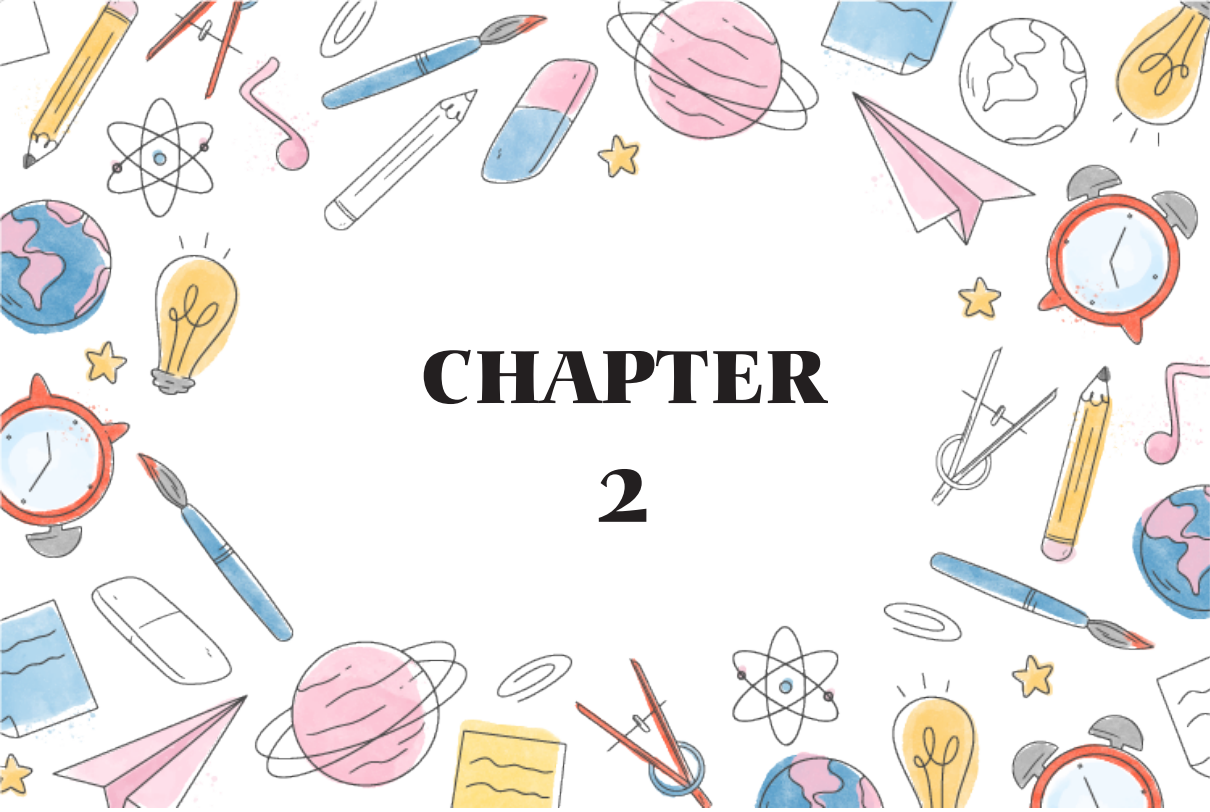

CHAPTER 2

THE RETURN OF THE PRINT: GRAPHIC ARTS IN THE POSTDIGITAL ERA

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Introduction

In an era saturated by screens and digital media, the art world has witnessed an unexpected resurgence of interest in traditional printmaking techniques. This "return of the print" is not a nostalgic retreat from technology, but rather part of a **post-digital** condition in which analog and digital methods coexist and hybridize. As media theorist Florian Cramer observes, *"post-digital"* describes *"the messy state of media, arts and design after their digitization"* – a state beyond the simplistic binary of old vs. new media [1]. Instead of rejecting digital tools outright, contemporary artists freely *"choose media for their own material aesthetic qualities ... regardless of whether these are a result of analog material properties or of digital processing"* [2]. In this context, the *graphic arts* – encompassing techniques like woodcut, etching, lithography, linocut, screenprint and letterpress – have re-emerged as vital forms, often intertwined with digital processes. Far from being rendered obsolete by bytes and algorithms, printmaking is being reimagined as a dynamic site of experimentation that bridges the tactile and the virtual.

Why are artists in the 2020s hand-cranking presses and etching copper plates, even as digital imaging offers instant results? Multiple art theorists and practitioners have pointed to a convergence of factors. First, **hybridity**: digital technology, rather than replacing analog printmaking, has become an ally in expanding its possibilities. Artists integrate coding, CNC cutting, and 3D printing with age-old print methods, creating *"wholly contemporary hybrids"* that retain *"innate commonality"* with tradition [3]. Second, **materiality and resistance**: in a culture of intangible pixels, the physical presence of prints and the slowness of craft offer a deliberate resistance to digital ephemerality. The textures of ink on paper, the embossment of a plate, or the velvety depth of a lithograph are qualities that digital reproductions *cannot* convey – an assertion many printmakers underline in the age of Instagram. Some even argue that the aura of the artwork, famously theorized by Walter Benjamin as lost in mechanical reproduction, finds a new persistence in post-digital printmaking, as artists exploit the tension between reproducibility and the unique, situated experience of viewing a print [4 5]. Third, **authorship in algorithmic art**: the rise of generative and algorithmic art has complicated notions of artistic authorship and agency, a terrain where printmakers have historical insights. Printmaking has long involved collaborative and mechanical aspects (e.g. master printers, photochemical processes), prefiguring today's debates around AI art. As we shall discuss, artists are probing how creative authority is distributed among human, machine, and medium – whether in code-based art or in a print studio augmented by digital tools.

Finally, these themes come to life in **contemporary case studies**. We will examine real examples of artists and workshops that epitomize the post-digital print phenomenon: from the monumental woodcuts of Christiane Baumgartner (who translates video footage into hand-carved prints) to the global revival of the Risograph duplicator as an artistic tool, and community print studios merging 19th-century techniques with 21st-century fabrication. Through these cases, it becomes clear that the post-digital return to print is not a simple revivalism, but a forward-looking inquiry. Traditional printmaking is *not* preserved in amber; it is being *perpetuated and repurposed* by artists *"harking back to its unique aesthetic qualities"* even as they travel

"from the future back to the past" in their methods . This article will explore each of these aspects in turn – hybridity, materiality, authorship, and contemporary practice – drawing on scholarly theory and artistic practice to illuminate how graphic arts in the post-digital era are both returning to fundamentals and venturing into new conceptual territory.

(Note: Citations are provided in Chicago style footnotes, and a full bibliography appears at the end.)

The Hybridity of Analog and Digital

One of the defining features of post-digital printmaking is its **hybridity** – the seamless integration of digital technology with traditional analog processes. Rather than viewing computers and hand-operated presses as adversaries, contemporary printmakers embrace both to create works that draw on the strengths of each. Paul Catanese and Angela Geary, in their influential volume *Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques*, define *post-digital printmaking* as a practice fundamentally characterized by *"utilising numerically controlled machines and related technologies"* in combination with *"traditional analogue plate and press transfer techniques"*, thereby *"expanding the core medium of fine art printmaking"* while *"retaining an innate commonality with traditional ones."*^1 In other words, digital tools are used to **extend** what printmaking can do, not to replace its core identity. A key element, Catanese and Geary note, is that new technologies like CNC (Computer Numerical Control) cutters, laser engravers, and digital printers offer *"rich opportunity for exploring new synergies between digital workflows and traditional techniques, from which wholly contemporary hybrids emerge."*^2

Concrete examples of this analog-digital fusion abound. Many printmakers now design imagery on computers – using software to draw, manipulate photographs, or even generate algorithmic compositions – and then

transfer those images onto physical matrices for printing. Photopolymer plates, for instance, allow an image created in Photoshop or Illustrator to be etched via UV light into a relief or intaglio plate, which can then be inked and printed by hand. Similarly, laser-cutting and CNC routing are used to create woodblocks or linoleum cuts with intricate precision impossible to achieve with hand tools alone. The result is an expansion of printmaking's visual language: a woodcut might carry the halftone dot patterns of digital photography, or an etching might feature computationally complex geometric patterns alongside the fuzzy line of drypoint. The **studio paradigm** shifts accordingly – as one printmaker put it, *"digital technology has brought into question what might constitute a print"*, introducing new formats beyond the traditional while still working *"within the tangible process-oriented tradition"* of print studios [89].

A 3D-printed replica of a 19th-century chromatic wood type character (the white block with orange ink) is placed in a letterpress bed alongside traditional metal types . Such projects, led by artists Phyllis and Victor

Merriam, demonstrate the post-digital integration of digital fabrication with historical printing methods, here reviving a lost Victorian typeface by way of 3D modeling and printed polymer blocks.

The convergence of old and new is often quite literal. In an illustrative case, the artist-educator team Phyllis and Victor Merriam – founders of the "@thepostdigitalprintmaker" community – have combined **etching, woodcut, and letterpress** with **3D printing and CNC carving** as part of their practice. Over the past few years, they have built a network of thousands of printmakers worldwide who *"have taken up the challenge of incorporating emerging technologies into their artistic practices."*^3 At workshops in New York, the Merriams teach how to fabricate 3D-prin-

ted letterpress plates and how to laser-cut woodblocks, then print them on traditional presses. In one project, they managed to **resurrect an early 20th-century chromatic wood typeface** (a multi-color layered font from the 1870s) by digitally redrawing the letters and 3D-printing new blocks to accompany surviving vintage type. The culmination of this effort was a historic printing demonstration at the Metropolitan Museum of Art: a letterpress printed poster using both an original 19thcentury wood type and a newly 3D-printed replica, together on a 1940s press – seamlessly *"integrat[ing]…a 3D printed piece of type and traditional wood type"* in one run [12] [13]. This remarkable feat highlights how digital modeling and fabrication can fill gaps in analog traditions (such as missing type blocks) and ensure their continuity. As the Merriams explain, they *"constantly wrestle with the integration of technology in a way that allows them to remain in control of the artistic process."*^4 The artist remains the orchestrator, choreographing code and machine to serve a creative vision grounded in the handmade print.

Another compelling example of analog-digital hybridity is the work of **Christiane Baumgartner**, a German printmaker renowned for her monumental woodcuts derived from video and photography. Baumgartner's practice explicitly bridges the *"newest and fastest means of reproduction (photography and video) with the oldest and slowest (woodcut)"*, *fusing the precision of digital technology with the traditional and the handmade.*^5 Her piece *Transall* (2002), a 14-foot-wide woodcut depicting military cargo planes, began as a found photograph that she digitized, enlarged, and then painstakingly **hand-carved onto wood over 10 months** [14] [15]. The final print retains the raster quality of the source image – its surface is composed of thousands of tiny horizontal lines, evocative of scan lines or pixels – yet it also bears the unmistakable index of the hand in its subtle variations and carved edges. Baumgartner has described her interest as lying in the **juxtaposition** of these modes: the labor-intensive, error-prone process of carving against the *instantaneity* and exactness of a video still [16]. The fact that the woodcut itself, once printed, is often re-digitized (for example, photographed and shared online or printed in catalogues) adds another layer of post-digital complexity – *"turning the huge, hand-carved woodcut back into the little photograph with which it began,"* as one commentator wryly noted [17]. Baumgartner's hybrids are thus conceptually rich: they make us aware of the different temporalities and materialities involved in image-making. The slow time of the carving knife meets the split-second shutter of the camera, and the physical presence of inked paper contrasts with the evanescent glow of a screen. In her series *1 Sekunde* (2004), for instance, 25 sequential woodcuts capture one second of video footage of a landscape – a meditation on how continuous motion (digital

video) can be dissected into discrete, hand-crafted frames (prints), merging digital *logic* with analog *craft* in a single artwork [18].

Such examples illustrate that *post-digital printmaking is inherently hybrid*. It treats digital methods not as antagonistic to print's essence, but as generative and complementary. Indeed, the broader field of graphic design and typography has likewise embraced this ethos. A recent anthology on **post-digital letterpress printing** describes how letterpress (relief printing with movable type) has found new life by intersecting with digital design and fabrication. The editors note the *"convergence of traditional letterpress with contemporary digital design and fabrication practices,"* and describe letterpress's role in an *"emergent hybrid post-digital design process,"* where historical techniques meet modern tools in both the studio and the classroom [19]. For instance, designers today might laser-cut wood type from vector files or use algorithmically generated layouts and then print them on antique presses, gaining results that are at once crisply modern and nostalgically tactile. Such cross-pollination has expanded educational curricula and creative possibilities in graphic arts, undoing the notion that *digital means the end of print*. On the contrary, the **post-digital era** reveals that analog and digital can mutually reinforce each other. Printmaking studios now often house computers, scanners, and digital output devices alongside etching baths and litho stones. As one scholar put it, *"traditional printmaking and digital technology are complementary"*: each offers textures, effects, and processes the other lacks, and together they enable a broader artistic vocabulary [20] [21]. Rather than diminishing the *art* of print, technology can *"enrich the artistic appeal of printmaking, offering new avenues of expression"*, so long as artists remain mindful that technique serves vision, not vice versa [21] [22].

In sum, the **hybridity of analog and digital** in post-digital printmaking exemplifies a core tenet of our current aesthetic moment: media are **intertwingled**. The most forward-thinking graphic artists neither fetishize the old nor hype the new, but set them into dialogue. By doing so, they are evolving printmaking into a medium that is at once ancient in pedigree and cutting-edge in execution. This hybridity has also prompted a reevaluation of what constitutes an "original" or "authentic" work in the realm of prints – a question deeply tied to the **materiality** of the artwork and to the elusive concept of aura.

Materiality and Resistance

The renewed enthusiasm for traditional printmaking in the digital age is driven in large part by a desire for **materiality** – a craving for the tactile, physical qualities of art that digital experiences often lack. Prints, being

crafted objects made with paper, ink, and often pressurized contact, offer a **sensory richness and durability** that stand in stark contrast to the weightless images flickering on screens. In the post-digital context, this material groundedness of print has come to be seen as an act of **resistance**: resistance against the *"dematerialisation of information into digital realms"* that many argue has altered how we think and behave [23], and resistance to the *"dehumanising nature of the digital age"*, with its endless scroll and distraction [24]. Artists and theorists posit that engaging with analog materials can reassert human scale, slowness, and **embodiment** in art – qualities that risk being eclipsed by the immediacy and ubiquity of digital media.

Printmaking's materiality manifests in several ways. There is the *texture* of a print – the slight emboss where the printing plate pressed into the paper, the layering of inks, the way a lithograph's tusche wash sits atop the surface differently from a digital pigment print. There is the *smell* of ink or the distinctive feel of a handmade paper. And there is the *sense of process* inscribed in the artwork: one can often trace how a print was made by reading its surface (for example, the velvety burr of drypoint, or the reticulated aquatint grains in an etching). These are more than just quaint details; they are carriers of meaning and authenticity for both artist and viewer. Art historian Ruth Pelzer-Montada has noted that in contemporary print culture, contrary to Benjamin's famous thesis, the **"aura"** of an artwork can persist even in reproducible media like prints – precisely because artists intentionally leverage the *evident labor and material presence* of printmaking to create a unique experience for the viewer. [5 4] In an age where digital images can be copied ad infinitum with no degradation, a finely made print – with its slight variations across an edition, its requirement of close looking to appreciate subtleties – can reclaim a sense of singular *presence*. The knowledge that an artist or skilled printer physically worked on a matrix, that each impression pulled from it involved mindful craft, imparts a *gravitas* that a purely digital output might lack. In this sense, choosing to make a print (as opposed to a digitally-native image) can itself be a **statement**: a deliberate slowing down, a commitment to a process with inherent *resistance* (a copper plate resists the burin; a woodblock resists the gouge; the very act of printing imposes resistance in the form of effort and time).

Many contemporary artists explicitly frame their use of print mediums as a counterbalance to digital fastness. In the realm of artists' books – a close cousin of printmaking – scholar-artist Paul Uhlmann argues that the codex form, ink on paper, and letterpress printing now serve as *"material objects of resistance to the digital"* in library collections [24]. He suggests that certain artists' books, through their tactile forms and "complex embodied meanings," can reassert the human, analog dimension in a world of e-books and algorithmic feeds [23 24]. They connect us to *"traditional means*

of production familiar to Gutenberg" while existing meaningfully *alongside* digital media [25]. By engaging our bodies and senses in the act of reading (turning a page, feeling paper grain, smelling ink), these works resist the disembodied consumption of information online. Uhlmann sees a *"special value"* in preserving such works in the 21st century, as they cultivate forms of attention and reflection that are increasingly rare [23]. His view exemplifies a broader ethos: the notion that analog processes, precisely because they are slower and more demanding, can restore a depth of engagement that digital media tend to erode.

Within printmaking proper, artists have taken up this ethos by intentionally highlighting the *un-digitizability* of certain print qualities. A telling experiment was conducted in 2020 by a group of printmakers (as part of an exchange portfolio titled **Beyond 72 dpi: The Postdigital Printmaker**). Each artist created a print with some element that *could not be reproduced in a digital image*, then attempted to share it online alongside the original. The goal was to identify what got lost in translation. The findings read like a love letter to print's material nuances. One printmaker, Leonie Bradley, noted with concern that once a print is online *"they can be shared, copied, enlarged, reduced or cropped,"* stripping away context and even authorship as the image circulates freely [26]. Another artist, Susan Rostow, pointed out that *"the slight shimmer of the metallic ink is only visible when viewing the print close up in person under direct lighting"* – on a monitor, that lustrous effect is gone [27]. A colleague, Rob Swainston, observed that a complex layered print with subtle transparent inks *"is never going to look like the original"* on a screen; *"all the nuances of semi-transparent layers are lost in the translation,"* even with a high-resolution scan [28]. Beth Fein remarked how letterpress impressions and fine details *"are difficult to discern in a small 72dpi image"* online [29]. These reflections, shared in an industry journal, collectively reinforce the idea that a print's **truth** resides in its direct sensory encounter. The "72 dpi" (screen resolution) experience inevitably flattens and diminishes it. As the portfolio organizers concluded, *"while technology expands possibilities for creation, it blurs the notion of authorship; and while it expands the potential audience, it limits what can be shown and discussed."*^6

This insight encapsulates the double-edged sword of digital dissemination: prints can reach more eyes via the internet, but those eyes won't see the *shimmer, texture,* or **presence** that one perceives face-to-face with the print. In response, many artists double down on those very qualities – producing prints that insist on the primacy of the live encounter. For example, some contemporary etchings and lithographs include passages of *blind embossing* (printing without ink) or use inks with iridescent and interference pigments that change appearance with angle and light – effects

meant to be experienced physically. Others combine print with sculptural elements (folds, three-dimensional surfaces) that defy on-screen viewing. In doing so, printmakers position their work as an antidote to the endlessly reproducible digital image. It is art you must be *present* for, art that has a here and now.

There is also an interpretive strand to this materialist resistance: a critique of digital culture's impermanence and disposability. The very act of spending weeks on an engraving or pulling an edition of prints by hand can be seen as *performative resistance* to the frictionless ease of digital creation and distribution. It's a reclaiming of **difficulty** as a value. In the words of one printmaker, *"technology inevitably leaves its pentimenti in my work… these technologies are so inescapable that my printmaking practice is continually being redefined by them in a recursive circle. I have come to realize that I can never escape these influences. All I can do is be mindful of them."*^7 Here the artist acknowledges the omnipresence of digital influence – even resistance happens in dialogue with it – but advocates *mindfulness* in how one lets technology shape one's practice. The choice to engage in a material process is a mindful one, not a naive regression.

Finally, the return to materiality intersects with considerations of **sustainability and permanence**. Digital media depend on electricity, devices, and constant upgrades; they are ephemeral unless continuously maintained. A well-made print on archival paper, however, can last centuries in a folder, accessible with no interface but human eyes. Some institutions and artists tout this longevity as a counterpoint to the obsolescence of digital files and the environmental toll of server farms. There is a quiet ecological argument embedded in the print revival: a handmade object, stored physically, has a certain sustainability (though printmaking is not without its chemical hazards, the field has trended toward greener practices in inks and cleanup). The slow, methodical nature of printmaking can also be seen as aligning with the slow movements in culture (slow food, slow reading) that push back against high-speed consumerism.

In summary, **materiality and resistance** in post-digital graphic arts reflect a conscious strategy by artists to harness what is *irreplaceable* about analog processes. The feel of paper, the trace of the hand or tool, the "aura" that clings to a physically crafted object – these become badges of authenticity and depth in an art world awash with virtual images. This is not to suggest a dogmatic rejection of digital media, but rather a balancing act. Many artists working with prints are in fact *also* working with digital technology daily; their resistance is not Luddism but an insistence on the value of friction, permanence, and presence. As we turn to the next topic, this ethos of balance extends to how artists conceptualize their own role and **authorship** in an age where algorithms and AI are increasingly involved

in image-making. Printmaking, with its history of mediated production, provides a useful lens to examine who – or what – is considered the "author" of an artwork when human creativity is augmented or filtered through machines.

Authorship in Algorithmic Art

Few questions are as pressing in contemporary art as that of **authorship** in the age of algorithms and artificial intelligence. As generative models create images at the click of a button and code-based processes introduce elements of autonomy and randomness into art-making, the clear-cut notion of the artist as sole originator of the work becomes complicated. Interestingly, the domain of printmaking has long been a site where authorship is negotiated and shared – between artist and master printer, or between artist and the technical constraints of a medium. This history provides a framework to understand how authorship is being reconceived in today's algorithmic art and how printmakers are adapting to (and sometimes embracing) these changes.

One way to frame the issue is through the concept of **distributed authorship** – the idea that a creative work can have multiple agents (human and non-human) contributing to its final form. In traditional printmaking, this might occur when an artist works with professional printers who execute the technical printing of an edition, or when prints are made after the artist's design by others (common in 19th-century lithography and continues today). The print still bears the artist's signature, but the "hand" of others is physically in the work. Historically, this sometimes led to debates about originality and value (e.g., is a print less "authentic" because it's one of many, or because the artist didn't pull the proof?). The art market developed conventions like *artists' proofs*, limited editions, and atelier stamps to negotiate these questions of credit and authenticity. In essence, printmaking has always been about **artistic intent mediated by process** – and that mediation can muddy authorship.

In the algorithmic realm, the mediation is not by a master printer or a chemical process, but by a computational procedure. The artist provides a code or an initial input (the concept, the parameters, maybe training data in the case of AI), and then the machine carries out the generation, often yielding results that the artist could not have fully anticipated. The question arises: if the algorithm introduces something novel, is the algorithm a co-author, or merely a tool? Current legal and philosophical debates are grappling with this. Some argue that authorship still lies with the human who sets everything in motion – analogous to a photographer who frames a shot and clicks the shutter (the camera might do a lot of automated work,

but the photographer is credited as author).^8 Others propose more hybrid attributions, recognizing the machine's role, especially in cases where AI systems exhibit a degree of *agency* or where their output significantly surpasses the artist's foresight.

Printmakers working with digital tools have observed firsthand how technology can *"blur the notion of authorship"* even as it expands creative possibilities [30]. When an artist uses a randomizing algorithm to generate a series of patterns that are then etched into a plate, for example, who "designed" the patterns? The artist wrote the code (or used someone else's code), but the specific outcome might be a surprise. Some artists welcome this as a form of collaboration with the machine or with chance – echoing philosophies from Dada and Surrealism (e.g., the embrace of accident) as well as conceptual art. In fact, **Sol LeWitt's** distinction between *"the idea as machine that makes the art"* and the physical execution is a useful precedent: LeWitt would conceive wall drawing instructions which could be carried out by others, yet he remained the conceptual author. Generative artists often play a similar role, creating the *rules* for image generation. The printmaker Casey Reas, for instance, writes algorithms to generate complex graphic compositions, which he sometimes materializes as high-quality prints. In those prints, the line between the artist's direct hand and the machine's contribution is intentionally blurred – yet we attribute authorship to Reas, because he orchestrated the system.

However, the matter becomes thornier with advanced AI (like deep learning models) that are trained on vast datasets and can produce imagery in styles not explicitly programmed by the user. Here, the artist's role might be selecting outputs, curating or tweaking, rather than designing from scratch. This has parallels in printmaking too: consider a photogravure made from an existing photograph not taken by the printmaker, or Warhol's screenprints based on press photos – the "authorial" act might lie in the selection, the transformation, and the printing context, more than in originating the image. Post-digital artists are exploring similar territory, where *curation and iteration* become part of authorship.

Notably, some printmakers have begun using **AI-generated imagery as source material for prints**, raising fascinating authorship questions. If an artist feeds text prompts to an image-generating AI (say, DALL·E or Midjourney) to produce a digital image, then transfers that to a lithograph stone and prints it, who is the author of the resulting print? The prompt-writer? The AI's creators? The printmaker? One might answer that the artist who conceives the entire process and guides it is the de facto author – but conceptually, they have shared the creative process with non-human intelligence. The **"distribution of authorship"** in such cases can be seen as a continuum [31] [32]: on one end, pure human creation (the artist directly

drawing on the stone), and on the other, a scenario where the machine's contribution is so large that the human role is diminished. Most post-digital print projects lie somewhere in between, a co-evolution of human intention and machine output.

Media artist and theorist Roy Ascott anticipated some of these issues as early as the 1980s when discussing telematic and systems art. He suggested that art in the network age would involve *distributed creativity*, where the final artifact is the result of many inputs and feedback loops (including input from viewers or participants). In a similar vein, the authors of a recent study in *AI & Society* propose taxonomies for art along an authorship spectrum, from works that are clearly artist-driven with minor algorithmic aid, to works that are heavily AI-driven with minimal human adjustment [31] [32]. Printmaking, especially collaborative and digital printmaking, maps onto this spectrum. For instance, a digital print produced from an artist's handmade collage (scanned and inkjet printed) is still primarily *artist-authored*, whereas a print that is the outcome of an autonomous generative process (perhaps the artist pressed "go" on a custom software that created and even perhaps robotically printed an image) might lean towards *process-authored*. Yet in both cases, we find an artist framing the endeavor, choosing the medium of print, and signing their name at the end.

The vantage point of printmakers can add nuance to the wider debate. Many printmakers view their relationship with tools and processes as *partnerships*. The press, the acid bath, the wood grain – these have always "co-authored" the outcome in the sense that they impose their character. An engraver knows that the copper plate will respond in certain ways to the burin and may even exploit the metal's properties (burr, polish, etc.) to achieve effects beyond direct control. This is analogous to how generative artists embrace the "character" of algorithms or the "grain" of a dataset. The ethos is less about controlling every pixel and more about guiding a process and accepting its contributions. Thus, *authorship* becomes a flexible, layered concept: the artist is an initiator, a guide, a selector, and a finisher, rather than the sole progenitor of form.

The **post-digital print** scene has not shied away from these issues; if anything, printmakers are openly discussing how social media, online sharing, and digital production affect their sense of ownership and control over their images. One printmaker, reflecting on seeing her work online, lamented: *"As artists we cannot control our images in the digital world: they can be shared, copied, enlarged, reduced or cropped removing the narrative and distorting the meaning."* [26] This touches on a specific aspect of authorship: context and intent can be lost when images float freely in cyberspace. The immediacy of digital reproduction not only threatens aura (as per Benjamin) but can threaten attribution and narrative. In response,

some artists choose to embed more metadata (signatures, watermarks, detailed descriptions) with their online images, or conversely, to keep certain works *offline* and analog only, to maintain control. Others experiment with blockchain or NFTs as a way to assert authorship in the digital domain – essentially a high-tech twist on the traditional print edition's certificate of authenticity.

From a theoretical standpoint, we might ask: does the *resurgence of printmaking* itself say something about authorship? Perhaps it is partly a reclaiming of artistic agency. In a world where images are auto-generated and endlessly proliferated, making a print via a demanding manual process re-centers the role of the artist's intent and skill. Even if algorithms are used, the choice to output as a print – with its finite edition and tangible form – is a way of *fixing* an act of authorship in time and space. The artist can sign and number a print, anchoring it to their name and a specific context, whereas digital images often slip from their moorings. We might view each handcrafted print as a **reassertion of authorship** in a distributed landscape: it's a statement that *this* object carries the artist's sanction and presence.

On the flip side, some artists deliberately embrace *anonymity or collective authorship* as a critique of the author-centric art world. The printmaking collective **"Printeresting,"** for example, functioned as a collaborative blog and project platform for years, often blurring individual authorship in favor of a communal voice about print culture. In digital art, there are parallel moves like using open-source code or shared datasets, which disperses authorship among communities. The "post-digital" mindset, by acknowledging that every creation stands on layers of prior digital content and tools built by many, inherently challenges the lone-genius narrative. We see this in the way artists discuss their tools: credit is given to the maker of a particular algorithm or the developer of a software plugin, much as a printmaker might credit a traditional technique learned from predecessors.

In conclusion, **authorship in algorithmic art**, as viewed through the lens of post-digital printmaking, becomes a more fluid and negotiated concept. Printmakers bring a historical awareness that art can be a *distributed effort* – involving designers, executors, tools, and techniques – without nullifying the artist's creative vision. They also bring strategies for asserting authorship (signing, editioning, contextualizing) that can inform digital practice. Ultimately, the artist in the post-digital era often acts as a *composer*, orchestrating human and non-human elements into a coherent work. Authorship is not erased; it is reframed as an **assemblage of influences** with the artist as the guiding force. This sensibility is evident in the practice of many contemporary artists who navigate both analog and digital realms. To see how these theoretical threads play out, we now turn

to some **contemporary case studies** that embody the return of the print in the post-digital era, illustrating the hybridity, material focus, and shifting authorship roles we have discussed.

Contemporary Case Studies in Post-Digital Printmaking

To ground the discussion, it is illuminating to examine specific artists and projects that exemplify the postdigital resurgence of printmaking. These case studies demonstrate how the theories of hybridity, materiality, and new notions of authorship are being put into practice. By looking at real-world examples, we can appreciate the diversity of approaches within this movement – from fine art printmakers who integrate digital processes, to design studios reviving old printing machines, to artists pushing the medium into new conceptual territory.

Christiane Baumgartner: From Video to Woodcut

As introduced earlier, **Christiane Baumgartner (b. 1967)** stands out as a leading figure whose work encapsulates the analog-digital dialogue. Trained in traditional printmaking in Germany, Baumgartner found her voice when she began using video stills as the basis for woodcuts around the year 2000. In doing so, she addressed head-on the relationship between fleeting digital imagery and painstaking handmade reproduction. One of her most celebrated works, *Transall*, depicts a row of military transport planes. She sourced a frame from a video or TV footage, translated that photographic image into a binary black-andwhite design (often using software to posterize or generate a line pattern), and then transferred it onto a plywood matrix. The carving process took her many months, cutting precise horizontal lines that emulate a scan-line effect. The completed woodcut, printed on paper over fourteen feet long, invites viewers to step back to recognize the scene and then come close to marvel at the carved lines. Critic Elisabeth Goebel writes that Baumgartner *"transforms transitory media images into slow, meditative analog artifacts, asking us to contemplate both media."* Indeed, the work carries a built-in tension: it is at once a product of the digital era (with imagery that looks like a low-resolution video or an inkjet print with a coarse resolution) and a testament to the endurance of the oldest print medium. Baumgartner herself has noted that woodcut, with its coarse grain and requirement of simplified tones, is an almost *primitive filter* for the deluge of images – it forces a reduction and an abstraction that can reveal underlying structure. In her series *1 Sekunde*, where each woodcut corresponds to 1/25th of a second of video, she almost literally performs a conversion of time scales: 1/25th of a second

of reality becomes, through her labor, a work that may take 25 minutes to fully absorb visually, and 25 days (or more) to produce materially.

Baumgartner's prints are also instructive in considering aura and originality. Each woodcut print is technically a multiple (she prints small editions), yet the intense labor and the minor variations in ink deposition give each impression a presence not unlike a unique painting. When seen in person, the slight embossment of the carved lines and the richness of the ink on heavy paper have an authority that starkly contrasts with the evanescent video frames that inspired them. Museums have recognized this; for instance, the Museum of Fine Arts, Boston, acquired *Transall* and emphasized how it *"fuses the precision of digital technology to the traditional and the handmade"*, heralding it as *"a milestone of 21st-century printmaking."* [33] [14] In Baumgartner's practice, we see the return of the print as a contemplative object – one that does not reject the modern imagery of surveillance, war, and speed, but captures it in a slow medium, inviting reflection. It's a powerful example of how post-digital artists can critique the pace and nature of digital media not through negation, but through **transformation** – by literally re-materializing a digital image via an analog process.

Risograph Revival: Neomaterialization of Print in Design and Zine Culture

Moving from fine art to the realm of graphic design and DIY publishing, one of the most striking phenomena of the past decade is the **revival of Risograph printing**. The Risograph is a Japanese stencil duplicator, introduced in the 1980s primarily for office and school use, which works similarly to screen printing (using a master stencil and soy-based inks) but operates as a high-speed automated printer. By the early 2000s, many considered "Risos" outdated in a world of laser printers, and the machines were often found cheaply on secondary markets. Designers, artists, and small press publishers – especially in North America and Europe – began adopting these cast-off duplicators to produce zines, art books, posters, and prints with a distinctive aesthetic. The **post-digital twist** is that creators are often designing digitally (using graphic software, scanning hand-drawn elements, even coding generative art) and then printing via Risograph to achieve an analog finish. The Riso's quirks – misregistrations, limited color palette, grainy textures – became *desirable features* that counter the slick perfection of digital prints. Essentially, a tool of mass duplication from a pre-digital era was repurposed to produce artistically resonant objects in the digital age.

Scholar Lucas Reif has analyzed this trend, describing the resurgence of Riso printing as a bridge between *dematerialization* and *rematerializa-*

tion in art publishing. In his thesis *Riso: Neomaterialization, Subsumption, and the Specter of the Press*, Reif argues that the Riso's popularity is emblematic of a broader "*revaluation of fidelity*" and a reaction against the impermanence of digital media [34]. He frames it in terms of **neomaterialism**: after a period where digital technologies promised to eliminate the need for physical media (books, prints, etc.), we are seeing a swing back wherein the physical artifact gains new significance. The slight misalignments and unique character of each Riso print (no two prints are exactly identical due to the nature of the process) become a kind of *fingerprint*, reasserting the material existence of each copy. Reif calls this a "material antinomy of post-digital print" – the idea that today's print culture simultaneously embraces mass production and uniqueness, mechanical reproduction and handcrafted charm [34]. Risograph studios often blend old and new equipment: one might send a design via USB to a Riso machine that uses a **thermal print head to burn a stencil**, a process both high-tech and reminiscent of mimeographs.

The *Riso revival* also shows how community and authorship intertwine. Many Riso print shops operate collectively or as open labs where multiple artists contribute and share knowledge. The Atlas of Modern Risography lists hundreds of such studios globally [35]. Publications might not emphasize a single author, but rather the collaborative ethos (editors, designers, printer all credited). In this sense, Riso culture embraces the post-digital author as a networked figure. At the same time, it resists the disembodied nature of digital publishing by producing tangible goods – art books and prints – that readers and viewers can hold. This duality has made Risograph printing a darling of the indie comics and illustration world, where creators want the freedom of digital design but the **intimacy** of a printed object.

A concrete example can illustrate the aesthetics involved: *Risograph prints often have vibrant spot colors* (each ink layer printed separately, often slightly offset for a casual look), and they invite creative misuse. An artist might digitally design an image in layers, but then deliberately print one layer upside down or run the paper through twice to create unexpected overlaps – introducing an element of serendipity. The output has a kind of retro-futuristic vibe: looking somewhat like mid-20th-century screenprints or mimeographs, yet clearly born of contemporary design sensibilities. The popularity of zine fairs and art book fairs in the 2010s helped propel this movement, as young artists traded and sold affordable Riso editions, effectively building a *material counterculture* to the mainstream of online content.

It's worth noting that Risograph as a *medium* sits intriguingly at the nexus of analog and digital: the machine itself is digital (it uses digital

files, it's a product of the electronic age) but the process is analog (real ink through a stencil). The post-digital delight in it comes from exploiting that analog aspect – for instance, the way colors can be overlapped to create new tones (like traditional print layering) or the way the ink can be felt on uncoated paper. In terms of theory, we might say Riso printing exemplifies **media archaeology** in practice: artists are digging up a near-obsolete technology and reactivating it in a new context, thereby questioning the notion that progress is linear. This is a form of resistance too – resisting the pull of the latest technology by repurposing an older one, yet using it in contemporary ways. The result is neither pure nostalgia nor blind futurism, but a creative synthesis that typifies the post-digital mindset.

Thepostdigital Printmaker Community: Blending High-Tech and Low-Tech in Fine Art

Another case worth highlighting is the aforementioned **@thepostdigitalprintmaker** community and the work of Phyllis and Victor Merriam in the fine art print sphere. Their approach demonstrates how high-end digital fabrication can be harnessed to preserve and extend traditional printmaking. Teaching at venues like Manhattan Graphics Center in NYC, the Merriams have developed techniques to use **3D modeling and 3D printing in conjunction with classical print methods**. One of their signature workshops is called "Print to Plate to Print," where they take a digital design (often a 3D model of an image or text) and create a 3Dprinted relief plate that can be inked and run through a press just like a linocut. This allows for incredibly complex imagery – say, a topographical map or an algorithmically generated pattern – to be printed with the rich ink coverage and emboss of an intaglio or relief print, something a flat digital printout could never achieve. In an article for *Printmaking Today*, the Merriams described how they *combine laser-cutting, CNC routing, and photopolymer platemaking with etching and lithography*, constantly experimenting so that the artist (not the machine) controls the final aesthetic^9. Their efforts are as much about **education** as creation: training a new generation of printmakers to be "bilingual" in analog and digital.

A concrete example from their practice is the recreation of **Chromatic Wood Type** (as touched on earlier with the Met Museum demo). This project involved translating historical knowledge (19th-century multicolor printing with separate wood blocks for each color) into a digital workflow. They used *vector drawing* software to meticulously redraw letters from archival specimens, then used **Shapeways (a 3D printing service)** to produce physical blocks in a polymer material, sized exactly to interlock with traditional type. Once printed, these pieces of type effectively resurrected a lost art, enabling new prints that hadn't been feasible for a century. The

success of printing these alongside original wood type demonstrated that *digital tools can revive analog methods* in a very literal way [12] [13]. The Merriams also note that many old wood type collections have missing letters; with 3D printing, one can fabricate the missing "E" or "Q" to complete a font and actually use it in press work again [36]. This is a form of *digital conservation meets creative production*.

What's compelling about this case is how it flips the script on the usual narrative of old vs new. Here, new technology isn't used to do something new per se, but to **restore** something old – yet in doing so, it births a novel fusion. When they printed an 1870s design with a 1940s press using a 2010s 3D printed plate, it was a triumphant moment of continuity in print's lineage. For observers, it also made tangible the idea that *the "post" in post-digital doesn't mean the past is left behind; it means everything coexists.* An antique printing press can have a digital file running through it, and the output is a collaborative product of both eras.

In terms of community impact, the @thepostdigitalprintmaker Instagram and associated activities have created a hub where artists share experiments, troubleshoot techniques, and celebrate successes at this intersection. Over 7,000 artists globally have engaged with their content or events in just a few years^3. This indicates a significant appetite in the art community for blending digital fabrication with printmaking. The tools of digital fabrication – once the domain of industrial prototyping – are being domesticated into artists' studios. As the cost of technologies like laser cutters and 3D printers drops, we can expect even broader adoption. We might see, for instance, **AI-driven pattern generation feeding directly into lasercut print matrices**, or artists coding generative designs that a CNC machine then carves into woodblocks overnight, ready for printing the next day. Already, some printmakers use programming environments (like Processing or Rhino with Grasshopper) to design unique pattern sets, which they then make physical via these devices.

One could argue that this movement restores a sense of *technical innovation* to fine art printmaking that has been part of its tradition for centuries. After all, printmakers have historically been early adopters of technology: Dürer was quick to embrace the commercial printing press for his engravings, 19th-century lithographers were effectively using the latest chemical inventions, and photographic printmaking techniques (like photogravure) show how printmakers grabbed the new science of photography in the 19th century to create new art forms. The current digital fabrication trend is analogous – it's the latest chapter in printmaking's dialogue with technology. The difference now is the intentional blending and the reflexivity: these artists are very much aware of the cultural statement they are

making by using digital means to advance analog art. It's often framed in their writing and talks as *an evolutionary step*, not a break.

Generative Print Portfolios and AI Art Prints

A final category of case study worth noting involves artists who create **generative or algorithmic art in print form**, directly engaging with the authorship issues we discussed. One example is the portfolio *"Machine Union"* (fictitious name for illustration) showcased at a recent printmaking conference: a set of prints where each participant wrote a short computer program to generate an image, which was then turned into a print via a chosen technique (screenprint, digital print, woodcut, etc.). The rules were that the image should be derived from code, and the code should somehow be included or documented. The resulting works varied widely – some looked like abstract geometrical patterns (code-generated, then laserengraved onto a woodblock and printed as a relief), others like uncanny figurative sketches (created by a neural network, then printed as photolithographs). The portfolio as a whole was a commentary on how coding could be the "matrix" (in printmaking, a matrix is the physical form that carries the image, like a plate or block) for art. It also highlighted how printmaking techniques can *materialize* digital art in a lasting, collectible way.

One piece from this hypothetical portfolio was particularly intriguing: an artist fed a GAN (Generative Adversarial Network) with hundreds of images of etchings by old masters and asked it to hallucinate a "new" etching. The output was a ghostly, faint image reminiscent of 18th-century prints but subtly distorted. The artist then **photo-etched** this AI-generated image onto a copper plate and printed it in a traditional manner. The resulting print, an AI-crafted pastiche printed by hand, posed the question: who made this? The style was antiquated, the image source was a machine's imagination trained on human art, and the physical print was pulled by the artist. Such a work sits at the crux of post-digital creativity – blending human and algorithmic authorship and using print's aura of authenticity to present the AI image in a serious, art-historical guise. The artist reported that viewers handled the print as if it were a found artifact, not a digital creation, proving the point that **medium can shape our perception of authorship and authenticity**. By putting the AI image through the arduous etching process, the artist in a sense *claimed* it, or baptized it as a work of art (whereas on a screen it might have been dismissed as just a generated graphic). This illustrates an important strategy: using traditional print processes to validate or give gravitas to new forms of imagery.

In the commercial art market, we also see interest in unique prints derived from generative algorithms. Some generative artists are producing

limited edition prints of their code-based works, sometimes with variations (each print is a unique output from the code). This concept of *"editioned uniques"* – where a series is generated by the same process but each outcome is distinct – marries well with printmaking's tension between the multiple and the unique. Techniques like variable screenprint or inkjet allow each print in an edition to differ while maintaining a family resemblance. Collectors get a one-of-a-kind piece, yet it's part of a conceptual set. This could only arise in a post-digital mindset, where artists think in terms of algorithmic diversity rather than static repetition. It's another way the notion of an edition (a holdover from mechanical reproduction) is being creatively subverted to introduce uniqueness and, arguably, reintroduce aura.

Across these case studies – Baumgartner's woodcuts, the Risograph scene, the Merriams' hybrid prints, and generative print portfolios – a common thread emerges: **artists are reinventing printmaking to address contemporary questions and desires**. They leverage analog techniques not out of nostalgia, but to do things that are meaningful in a digital world: slow things down, create lasting objects, inject unpredictability, and engage the senses in ways that bits and bytes do not. At the same time, they are not isolating themselves from technology; on the contrary, they are often virtuosos of both the computer and the craft. This synergy is precisely what defines the graphic arts in the post-digital era.

Conclusion

The supposed *"death of print"* in the face of digital media has instead revealed itself to be a **renaissance**. As we have explored, the post-digital era is characterized by the **return of the print** – not as a rejection of the digital, but as a rediscovery of the analog's unique affordances within a digitally saturated world. Traditional printmaking techniques like lithography, etching, woodcut, linocut, screenprinting, and letterpress are being taken up by contemporary artists with fresh eyes. These practitioners combine the best of both worlds: the versatility and precision of digital tools with the richness and presence of physical craft.

Several key themes have guided this resurgence. The **hybridity of analog and digital** has shown that when old and new technologies meet, innovative art forms emerge. Rather than treating printmaking as an obsolete craft, artists integrate CNC routers, laser engravers, and even AI algorithms into the print studio, creating *"wholly contemporary hybrids"* that expand the visual language of print [3]. A post-digital print might begin as a piece of code, become a 3D-printed plate, and end as an ink-on-paper multiple – blurring distinctions between the virtual and the real, and challenging us to rethink definitions of what a "print" can be.

In tandem, the emphasis on **materiality and resistance** underscores a cultural yearning for the tangible. Prints engage the body and the senses in ways that digital images cannot, and this very quality has become a conscious focus for artists. By insisting on in-person experience – the shimmer of an ink, the texture of paper, the subtle emboss of a plate mark – printmakers resist the *flattening* effect of the screen. In doing so, they carve out a space for reflection and aura in an attention economy dominated by the immediate and the transient. To hold a finely made print is to be reminded that some experiences cannot be downloaded or swiped past; they must be savored in real time and space. Thus, the post-digital print serves as a kind of antidote to digital overload, a *reassertion of the human* amid the algorithmic.

The question of **authorship in algorithmic art** further enriches this discourse. Printmaking's long tradition of mediated creation – involving tools, processes, and collaborations – makes it an apt metaphor for today's complex creative networks of humans and machines. As artists deploy generative software or AI in their printmaking, they echo the age-old dance between artist and technique. The artist remains central, but not solitary: they act as a director or curator of processes that have their own agency. This distributed authorship does not diminish creativity; if anything, it expands it, inviting chance, machine intelligence, and interaction to play a role. The prints that result often carry an authorship signature (quite literally, when signed), yet behind that signature lies a web of contributors from the code that generated a form to the technician who maintained the printer. Post-digital print artists are comfortable with this complexity, seeing it as reflective of the interconnected world we live in. They demonstrate that one can harness new technologies while still producing work that bears the mark of individual vision and intentionality.

The **contemporary case studies** we examined – from Baumgartner's analog translations of digital media, to the Risograph's neo-analog culture, to community print labs merging 3D printing with etching, to generative print editions – all attest to a vibrant and evolving field. These examples show that printmaking today is not a mere revivalist hobby or a footnote to digital art, but a frontier of creative inquiry. Artists use prints to ask questions: What value does the hand-made have in an age of automation? How can old tools yield new messages? Can we trust what we see in an image, and does seeing it on paper vs. on screen change that trust? By grappling with these questions, the graphic arts in the post-digital era are contributing meaningfully to broader artistic discourse. They bridge historical and contemporary art practices, reminding us that innovation often arises from unexpected syntheses of past and present.

In conclusion, the *return of the print* is a story of continuity and change. It tells us that even as society hurtles forward with technological advances, there is a persistent human impulse to slow down, to touch and make with our hands, and to imbue objects with meaning through labor and skill. Printmaking – one of the oldest forms of image reproduction – has proven remarkably adaptable, offering a medium through which artists can negotiate the challenges of the digital age. It provides a means to **anchor** images in a physical reality, to experiment with the interplay of chance and control, and to engage viewers in a haptic, contemplative experience. In doing so, it ensures that the graphic arts remain at the cutting edge of contemporary art, carrying forward their rich legacy into a future where analog and digital are not opponents but partners in creation.

Footnotes:

[^1]: Paul Catanese and Angela Geary, Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques (London: A&C Black, 2012), 8–9. [^2]: Catanese and Geary, *Post-Digital Printmaking*, 9. [^3]: Giovanni Colantonio, "Reviving an Early 20th Century Printmaking Practice With Modern Technology," *Shapeways Blog*, August 26, 2019. The article notes that the @ thepostdigitalprintmaker community, founded by Phyllis and Victor Merriam, grew to over 7,000 artists in four years and details their integration of stereolithography, laser-cutting, and CNC routing with etching and woodcut 38 10 .

[^4]: Colantonio, "Reviving an Early 20th Century Printmaking Practice…" (2019). In the interview, Phyllis and Victor Merriam state that they *"constantly wrestle with the integration of technology in a way that allows them to remain in control of the artistic process."* 39

[^5]: *The German Woodcut: Christiane Baumgartner* (exhibition text, Museum of Fine Arts, Boston, 2017) 33 . The museum describes Baumgartner's fusion of "newest and fastest" and "oldest and slowest" reproduction methods in works like *Transall*.

[^6]: Phyllis Merriam and Victor Merriam, "Grappling with Technology: The Post-Digital Printmaker," *Impact Printmaking Journal* 1 (Spring 2020): 5. The authors summarize feedback from the "Beyond 72 dpi" portfolio, concluding, *"while technology expands possibilities for creation, it blurs the notion of authorship; and while it expands the potential audience, it limits what can be shown and discussed."* 30

[^7]: Ibid., 6. The authors (speaking in first person) reflect on the inescapable influence of digital media on printmaking and the need to remain mindful of technology's impacts 40 41 .

[^8]: See, for example, **Jessica Fjeld and Hannah Hyland**, "Who Is an Author in the Eyes of the Law? Copyright and AI Art," *Houston Law Review* 58, no.

2 (2021): 265–280. They argue that under U.S. copyright law, the human user or programmer is typically considered the author of AI-assisted art, analogous to a photographer using a camera.

[^9]: Phyllis Merriam and Victor Merriam, "Print to Plate to Print," *Printmaking Today* 26, no. 4 (Winter 2017): 28–29. (This article is cited in the references of Merriam & Merriam 2020 [42] and discusses using digital fabrication to create printing plates.)

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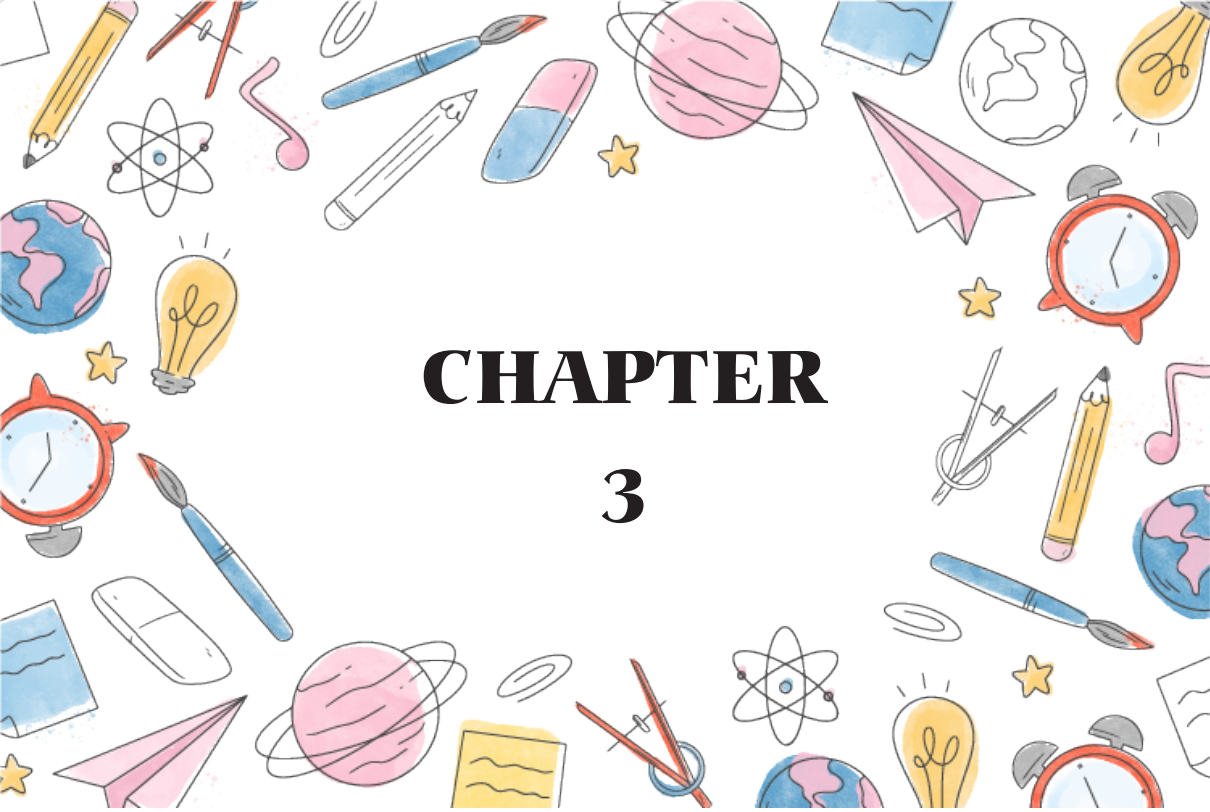

CHAPTER 3

A LOOK TO THE PICTURES OF HANEFİ YENER WITH THE CONCEPTS "HOME" AND "DETERRITORIALISATION"

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Mankind has been using different expressions around them. They have been evaluated these places either individually or communally. Thus, home is a communal place, domestic in other words. Homeland can be thought as in a much broader societal context. Hence, in this study, Martin Heidegger's "home" concept and conceptualization of "deterritorialisation" sociologically, philosophically, and artistically are taken into consideration which is used and to be cleared with the efforts by many philosophers especially like Deleuze and Guattari. In this context, it will be a better theme to follow Heidegger's, Deleuze's ve Guattari's approaches to the terms of "home" , "homeland" and "deterritorialisation" taking into consideration the etymological structure of these words. In this study, descriptive analyses of Hanefi Yeter's early works, which include the lives of Turkish workers and Turkish immigrant families in Germany in the 1970s, namely "Elveda", "Çalışma İzni", "Vatana İade", "Taşınma Yasağı" and "Kreuzberg Adalbertstraβe", were carried out and the results were interpreted by associating them with the concepts of "home" and "deterritorialisation". The social aspect of this state of being left in limbo has been tried to be explained through Yeter's works.

Coming under the pressure of rational mind, modern thought and technique, people were separated from their origins with migration movements and were left in limbo with many existential problems (Aytaş and Ulutaş, 2021: p. 53). Undoubtedly, this situation of being left in limbo has emerged as a new experience in Türkiye's migration history with the labor agreements signed in 1961 and concluded in many countries. With the labor recruitment agreement, signed with Germany on October 30, 1961, based on the rotation principle, "Guest Workers" from Türkiye began to come to Germany. Initially in this contract made with these workers, as its name suggests, it was envisaged that the period would cover a limited period of time and that when this period ended, the newcomers would return to their homeland. However, this process did not proceed as planned neither for the guest workers nor for Germany, which planned to invite these workers (Kocaman Wilutzki, 2023: pp.74-75). After 1964, the first generation from Türkiye continued to work and settle permanently in Germany (Kocaman Wilutzki, 2023: pp. 75-76). Migration, which was planned to be temporary and was shaped by daily policies and therefore missed tomorrow, it has turned into a difficult journey in

which migrants, followed by millions, experience opportunities and threats side by side (Adıgüzel, 2021: p. 443).

According to Martin Heidegger: Longing For "Home" in the Specific Context of Homeland Longing For "Homeland"

A house is defined as "the place where a person or family lives, a residence, a household (TDK, 2024)", while a nest is defined as "a shelter made of various things and prepared in various ways by birds and other animals in order to shelter, lay eggs, incubate, raise their young or breed (TDK, 2024)". The word homeland is defined as "a piece of land on which a people live and form their culture, a homeland, a country (TDK, 2024)". Based on these definitions, as Otto Friedrich Bollnow defined in his article Lived-Space (1961; p. 33) as "Man shapes a private or personal space from the area in the universal void and thus separates the interior from space", the house represents a more mechanical structure, with walls, rooms added from time to time, a roof of its own, and a structure shaped with various materials, isolated from the outside world (Barlas, 2019; pp. 96-97). So much so that, as a necessity for human existence, he felt the need to have a nook, a shelter of his own in the face of the vastness of the universe, in other words, the world. Thus, the concept of home or, as it is called, home, has become a personal space that allows human life to continue. However, people who take this space to a level beyond shelter and protection create their own emotions and memories within the house by positioning people and objects they consider important in relation to them. Hence, a bond of belonging begins to form between the house and the person, and it becomes a place/space that has different meanings for each individual and begins to be defined as "home" (Barlas, 2019; pp. 96-97). In other words, it appears as a concept reinforced with emotions, far from the mechanical structure of the house. All the representative emotions that give confidence such as family, shelter, protection, belonging, identity formation distance the home from the mechanical structure of the house. In this context, the homeland describes a large area, a piece of land where families and communities, which are the cornerstones of the concepts of home and nest in the universe, experience the concept of belonging and settlement and live on it. Therefore, unlike all these known definitions, Heidegger, one of the most well-known thinkers of the 20th century, discusses the issue of identity around

the "phenomenon of belonging and settledness" as he shapes the essence of life around the concept of "home" (a special kind of place) (Kanlı and Bilgiç, 2016: p. 122). The concept of dasein[1] defined as a being thrown into the world, speaks of the homelessness of modern man. It also draws attention to the danger of the so-called home disintegrating and disappearing in this world where the magic has disappeared. According to Heidegger, in order to understand home, we need to explain what it means to be unlike home, in contrast to the definitions given. Afterwards, it would be a correct path to talk about what a homeland is and what its basic nature is. The existence of something that does not resemble a homeland/home means that the person, who comes under the pressure of modern thought and technology, moves away from what is known as homeland and loses his/her familiarity with these concepts (Ortaoğlan, 2017: p. 1038). In German, the word heimat is used in the sense of homeland to express the relationship between people and place. But of course, the only concept referenced here is not geographical. By taking on a form that also includes the historical, the concept of home turns into a concept that emphasizes meanings such as village, city, country, nation and homeland (Rolf, 2001: p. 82). "Place and homeland can be a house, a nest, geography or a country; place and homeland are places that penetrate into existence and become a gap left in memory by being deprived of it or a trace on the body. It is the area that determines the spatial reference of our existence a *priori*[2] (Arpacı, 2010: p. 197)."

The house, which is an archetypal structure that characterizes a private area/space in the simplest sense, the nest that attributes emotional meanings to this mechanical structure, and the homeland that contains all these special definitions; emerge as concepts whose boundaries are determined by artists within all disciplines of contemporary art and which can reach the audience in very different forms. The concepts of home, nest and country, which can be dis-

1 According to Heidegger's terminology, Dasein means the same as human (Ergül, 2003: P.69). Dasein literally means 'being there'. This term is used for existence, in complete opposition to essence. Dasein is 'being in the world' and 'being with others' (West, 1998: p.142-143). Dasein's being "being in the world" does not mean that it is in the world like any other object. The human being is a being confronted with the world. Being confronted means establishing a direct connection with being. This connection is not established by knowledge but by living. Man realizes his existence in the world not alone but 'together with others' (Tülüce, 2016: p. 250).

2 Latin philosophical concept meaning "that which comes afterwards". It is generally used in the sense of "subsequent knowledge" and refers to knowledge acquired through experience and perceptions. It constitutes one of the basic concepts in epistemology since Kant (https://www.merriam-webster.com/dictionary/a%20priori).

cussed in almost every discipline, are the greatest starting points for artists in the representation of shelter, belonging, privacy, protection, security, peace and identity. In this context, in Heidegger's ontological approach, those who are most tragically displaced are those who are even more homeless than those who have been expelled from their homeland and are left in limbo where they still are (Aytaş and Ulutaş, 2021: p. 56).

According to Gilles Delueze and Felix Guattari: "Deterritorialisation"

The concepts of homeland or deterritorialization, which are used in relation to the concepts of homeland, soil and reterritorialization, are frequently used in the field of social sciences today. Although the concept of homeland is read in connection with space, it is not used as a concept defined to indicate the boundaries of a geographical space in the literature. Therefore, homeland refers to the totality of values related to existence. It is also related to determining the distance between subjects by determining the boundaries of conventional cultural codes and protecting the community from situations that can be considered chaos within its own system (Aytaş and Ulutaş, 2021: p. 56). The concept of deterritorialisation, which came to the fore with postmodernism, gained conceptual status in the theoretical field by postmodern philosophy through the works of Gilles Deleuze and Felix Guattari. The concept of homeland limits people in terms of time, space, certain institutions, identity and cultural characteristics. Therefore, this process, which we can define as nationalization, means keeping people together within certain cultural limitations and code systems. Having a homeland or belonging to a region indicates accepting the limitations of that region and being included in its identity and cultural characteristics, while deterritorialisation can be interpreted as an escape beyond existing borders or a journey towards other regionalization due to the new conditions that arise (Parr, 2010). In this context, when Deleuze's expression of being articulated to another life through escape is taken into consideration, it can be thought that every person has an escape story. In doing so, instead of perceiving escape as abandonment, it can also be interpreted as giving a new direction to life and being involved in other lives. We can base this new area of action on the concept of "deterritorialization" one of the concepts produced by Deleuze (Uysal, 2017: p.

239). Deterritorialization, as used politically by Deleuze and Guattari, is always linked to processes of reterritorialization. Therefore, this does not mean returning to the original territory, but rather the reunification of deterritorialized elements and their entry into new relations and a new place. Reterritorialization itself becomes a complex process that takes different forms depending on the character of the deterritorialization processes in which it occurs. What is meant by the lines of flight and the deterritorialization of societies is that even if the society reproduces itself at different levels, the fundamental social change is always expected to be different (Parr, 2010: p. 73). In addition to all these, we can explain deterritorialization with the definition given by Uysal (2017: p. 240) as the state of "not being detached from one's foundation and not being completely attached to one's past". Moreover, if this concept in Deleuzian philosophy is closely related to the concept of nomadism and nomadic thought; "it is true that nomads have no history, because they only have geography (Deleuze and Guattari, 1990: p. 107)." These nomads are homeless, which Deleuze and Guattari define as war machines (in a positive sense). Therefore, this mobility, that is, the state of being a nomad, also moves around the world by tearing away the established images, thoughts and practices in society from their places (Uysal, 2017: p. 239). "Sometimes this circulation occurs with the explosion of events that break away from the past and open up a new field of social, political or legal possibilities. Examples such as the May 1968 uprising and the sudden collapse of Eastern European communism are turning points in history, and some things have never been the same afterwards (Parr, 2010: p. 73)." Deleuze and Guattari's view of capitalism is similar to these examples. Therefore, these two thinkers examined nomadic science with the concept of "war machine" and developed a critique of capitalism with the results they obtained by focusing on the potentials of "deterritorialization" that emerged with nomadism (Aksüt and İmamoğlu, 2019: p. 316).

A Look to the Hanefi Yeter Paintings with the Concepts of Home and Deterritorialization

Hanefi Yeter was born in Bayburt city in 1947 and graduated from the Bedri Rahmi Eyüboğlu Studio in the Painting Department of the Istanbul State Academy of Fine Arts (Mimar Sinan Fine Arts University) in 1972. He went to Paris in 1970 and studied at

"L'Académie des beaux-arts". In 1972, he won a scholarship and graduated from the Berlin Fine Arts College in 1976. During his education in Germany in the 1970s, he worked in a workshop in Kreuzberg, where Turks lived heavily. Therefore, when his productions during this period are examined, it is seen that he addressed the lives of Turkish workers in Germany who came to work and left their homeland. Therefore, these Turkish workers in Yeter's works are intertwined with the concept of "Deterritorialization", which Deleuze and Guattari focused on. If this concept in Deleuzian philosophy is closely related to the concept of nomadism and nomadic thought, this state of mobility also includes the images, thoughts and practices established in society, tearing them from their places and carrying them with them (Uysal, 2017: p. 239).

When we look at the 1970s, we can see two stages in the migration from Türkiye to Germany; in the first stage, workers who went to work in German industry from the 1960s onwards with the intention of working for a while and then returning to their country, these workers worked in heavy industry, and during the time they lived in Germany, they lived a nomadic life together with many other workers, living in barracks under difficult conditions and were left in limbo. These workers were called "guest workers". In the second stage, workers who went to Germany to work in the German industry, with the intention of working for a while and then returning to their country, started to gain rights and had the chance to bring their families with them. Therefore, these guest workers who went to Germany as workers, said goodbye to their families in the countryside or villages and started this journey, and today their number has exceeded two million. Most of these nomads went directly from their villages to Germany without seeing a city in their homeland and experienced a great cultural shock. They tried to rebuild their lives in the limited living spaces offered to them in this country where they did not know the language, religion or customs.

"The Turkish worker essentially emerged from a 'neolithic' village. When I say a neolithic village, I am thinking of a place not very different from a village settlement three or four thousand years ago. He passed through the agricultural city in a short time and found himself in Essen on the Ruhr coast, an event like mankind going to the moon. Of course, as a result, the first ones who went there inevitably experienced a culture shock. The settled image of the Turk in the Germans warned and awakened this

worker; he forced him to search for an identity. He started to say, 'These people do not consider me human, who am I?' When you encounter another society, your own identity becomes important. In other words, the first Turks who came started to search for who they were in Germany. They did not have such a need in Türkiye. This search was necessary, obligatory in order to survive abroad (Güvenç, 1998: 330)."

Undoubtedly, in Yeter's works, it is possible to come across the stories of these nomads who have been left in limbo amidst many existential problems, having been separated from what existed in Heidegger's roots.

*Görsel 1: Hanefi Yeter, Veda (Farewell), 120*80 cm, TÜYB, 1977.*

Yeter's painting "Farewell" made in 1977 reflects this state of being left in limbo. In his work, the artist can be seen embarking on a journey that begins at the Sirkeci Train Station, passes through Belgrade and Vienna, and finally ends in Germany. The need for workers in Europe, which developed with the mechanization process imposed by the capitalist system, was met by immigrant workers brought from Türkiye in the 60s. According to Deleuze and Guattari, capitalism contains a new social order and dismantles the existing structure, rendering it homeless (Deleuze, 1996: p. 61). Therefore,

in Yeter's work in Visual 1, the journey that the migrant guest worker embarks on by leaving his family behind can be considered as a journey to homelessness brought about by the order constructed by capitalism. The black-haired, mustached male worker who boards the train waves to his family from the train window with a sad expression on his face. The sad face of the woman outside, wearing a red headscarf and holding her child in her arms, saying goodbye to her husband, is reflected on the train window. Therefore, the capitalist order is the first scene of this migrant worker's journey to find a new homeland in order to continue his existence. All of their existing cultures are being uprooted on the one hand and relocated for the continuation of capitalism's existence on the other (Deleuze, 1996: pp. 61-63). This scene reflects only one of the farewell stories experienced by hundreds of thousands of Turkish workers who left their villages and families in Anatolia in 1961, worked for a while, saved money and went to Germany to return to their villages (Erkayhan, 2008: p. 93).

*Görsel 2: Hanefi Yeter, Çalışma İzni (Work Permit), 85*135 cm, Oil Painting on Wood, 1977.*

Just as these people, referred to as 'Guest workers', were resettled to Germany in order for the capitalist order to exist and the wheels to turn, as Yeter put it in his work titled "Work Permit" (Eryılmaz, 2002, 1). This displacement brought with it working in very noisy, dirty and bad-smelling areas, under difficult conditions. They were forced to live in dormitories, barracks, old buildings, attics or ground floors that were converted into temporary accommodation areas. Stuck in limbo, they could not fully belong to either side (Eryılmaz, 2002, 1).

In Visual 2, which includes the work contract for guest workers, the official statements and seals of Turkish and German labor institutions are shown in Turkish and German. A large worker portrait is seen in the center of the work. There is a miner wearing overalls and shirt, and a lighted helmet on his head. Below the miner, there are two squares with Germany and Türkiye. On the left, industrialized Germany with its tall buildings and smoking factory chimneys, and on the right, a section of the Anatolian countryside with its bare, barren lands and mountains is depicted (Erkayhan, 2008: p. 95). If "being deterritorialized" means not breaking away from one's foundation and not being completely attached to one's past (Uysal, 2017: p. 240), it is possible to say that the artist juxtaposes the contrast between poverty and unemployment in Anatolia and the development and industrial revolution in Germany, and reveals the Turkish worker's limbo between these two (Erkayhan, 2008: p. 95). With the contracts made in this way, hundreds of thousands of people migrated from one country to another and experienced the deterritorialization between two lives. Yeter's work also addresses the bureaucratic obstacles in Germany, the difficulties encountered in official institutions, and being stigmatized as a "guest worker". It is also a visual document of the migration and labor problems experienced during the period (Gürdaş, 2021: p.14).

Görsel 3: Hanefi Yeter, Vatana İade (Repatriation), 60x72 cm., TÜKT, 1976.

Yeter's work titled "Vatana İade" is about the termination of the contract mentioned in the previous work on March 12, 1976. The date stamped on the passports of guest workers when their contracts end constitutes the document of exit from the country. The artist transferred this document onto a portrait of a worker and brought it with an official document. The fact that the worker in question left Germany before the date given in the work emphasizes the necessity of returning him to his homeland, as the artist puts it. The essence of the work envisages the return of the person whose guest work has ended (Erkayhan, 2008: p. 95).

The guest worker in Visual 3 has an uncertain, placeless position in the work. Although the figure's representation reminds us of a guest worker, it is in a slippery space and homeless. It is in a representative position of being stuck in a limbo with uncertain time and space. This homeless guest worker is constantly expanding their geography by adding desert to desert and steppe to steppe. It has neither borders nor a certain land. Therefore, homelessness is in a relationship with the land (Aksüt and İmamoğlu, 2019: p. 314).

Görsel 4: Hanefi Yeter, Taşınma Yasağı (Moving Prohibition), 160x120 cm., TÜKT, 1978.

In Hanefi Yeter's 1978 study titled "Moving Ban", the visa page containing information on the residence permit period and the regions in the city where workers who migrated to Germany can settle can be seen. In the study in Visual 4, the presence of an official seal and signatures on the stamps emphasizes the connections with official institutions. On this seal, "Federal Germany Berlin State Residence Permit" is written in German. It is seen that the permit obtained on October 31, 1975 was valid until October 28, 1976 and that moving from the Kreuzberg, Tiergarten and Wedding regions was not allowed. In the upper background of the picture, the depictions of people sitting in a semicircle with a shy and timid expression, whose clothes indicate that they came from Anatolia, are striking. Although the people here remind us of workers waiting in visa lines to complete the necessary official procedures in official institutions in order to live in Berlin, they are in a slippery space, in limbo and homeless. These nomads are homeless, whom Deleuze and Guattari

describe as war machines (in a positive sense) (Deleuze and Guattari, 1990: p. 84).

Görsel 5: *Hanefi Yeter, Kreuzberg Adalbertstraβe, 170*120 cm, TÜKT, 1979.*

Workers who left Turkiye with the intention of working in German industry for a while and then returning to their country, started to gain rights over time and had the chance to bring their families with them. Therefore, with the arrival of the families of Turkish workers, Turkish neighborhoods began to form in certain regions of Germany. These nomads continued to live their own culture in those areas as they did in their homeland by forming an introverted structure for many years. They started to form neighborhoods that they transformed into villages with picnics and grills in green areas, businesses they opened and local motifs. As in Yeter's other works, Berlin's Kreuzberg neighborhood, which he frequently uses as the subject of his paintings, continues in his work titled "Kreuzberg Adalbertstraße". This area was shown as a place for immigrant worker families to settle in the 1970s and is located outside of West Berlin and on the border of East Berlin. Today, Kreuzberg has a population of approximately 160,000 and one third of the population consists of immigrants, while the majority of these immigrants are

the Turk. Kreuzberg, where the Turk live in large numbers, is known as "Little Istanbul". Ayhan Kaya defines Kreuzberg in his book "Berlin'deki Küçük İstanbul" as a 'diasporic space' created by Turkish immigrants, woven with their own social institutions, values and norms: "At first glance, Kreuzberg leaves one with the impression of being a small Istanbul. It is such an Istanbul that we know it with its signs, writings on its walls, flying words, music, food, shopping areas, banks, traditional coffee houses, political issues discussed and many other similar aspects. With these aspects, Kreuzberg appears before us as a modern diasporic space (Kaya, 2000: 74)."

In Visual 5, a Turkish grocery store on the street floor is depicted with stalls full of meat, food, colorful vegetables and fruits hanging in the windows for sale. A Turkish woman with a headscarf and shopping bags in her hand is seen at the door of the grocery store. On the second floor, there are children clinging to the window behind a window, looking outside, and on the other, there is an old woman with her dog behind the window, looking outside. On the upper floor, there is a cloth hanging from the window and an old woman looking outside from the open window. While the word "heimat" is used in German to express the relationship between people and space in the sense of homeland, the only concept referenced here is of course not geographical. It is also historical one (Rolf, 2001: p. 82). Home and homeland can be a house, a nest, geography or country; place and home are places that penetrate existence, turning into a gap left in memory or a trace on the body by being deprived of it (Arpacı, 2010 p.197). In this context, in Heidegger's ontological approach, those who are most tragically homeless are those who are even more homeless than those who have been expelled from their homelands, and are still left in limbo where they are (Aytaş and Ulutaş, 2021: p. 56).

CONCLUSION AND EVALUATION

In this research, which has been resorted to the deep sociological, philosophical and artistic conceptualization of the concept of "displacement" that became apparent with the intensive efforts of Deleuze and Guattari, Hanefi Yeter's selected works "Veda", "Çalışma İzni", "Vatana İade", "Taşınma Yasağı" ve "Kreuzberg Adalbertstraβe" have enabled us to discuss information about the new

living spaces of Turkish workers who migrated to Germany. Yeter's witnessing the lives of these Turkish workers in his workshop in Kreuzberg, where Turks lived intensively, during his education in Germany has enabled the artist to reflect the life sections of a minority that has been left in limbo, that is, displaced, in his works. Yeter's work "Veda" is seen to refer to family separations, which are a result of guest worker migration. In the studies titled "Work Permit" and "Return to Homeland", the presence of references to official documents regarding the working hours of immigrants who migrated to Germany as guest workers is striking. The study titled "Moving Ban" also includes references to official documents (residence permit duration and the regions where they can live in the city). It can be said that this data is a reflection of the uncertain and difficult processes they experienced in Germany, where they migrated as guest workers. In Yeter's study titled "Kreuzberg Adalbertstraβe", there is an emphasis on the changing lives of these immigrants in Germany, who have gained various rights over time by stripping themselves of their guest worker status and uniting within the framework of family integrity. In this study, which is an example of one of these new living spaces, it can be said that these immigrants who have remained in limbo still maintain many components they carry from the culture they came from.

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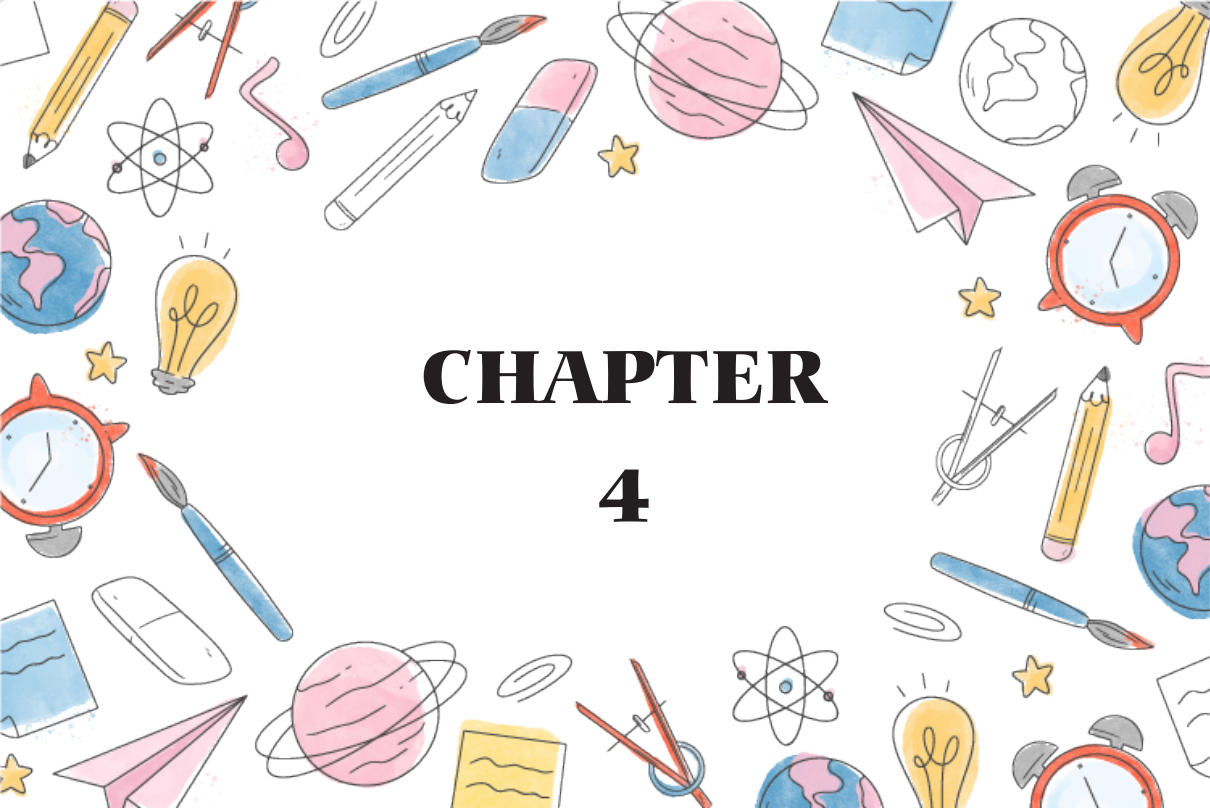

CHAPTER 4

VISUAL ARTS TODAY: BETWEEN AESTHETICS, TECHNOLOGY, AND CRITICAL SPIRIT

Rrezeart Galica[1]

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In an age overwhelmed by images, where the screen has become a substitute for the natural window and our perception of reality passes through digital filters, visual arts are not merely present – they are essential. More than ever, visual art finds itself at a crossroads where it must fulfill multiple and often conflicting roles: to communicate, to protest, to beautify, to challenge, to educate, and to survive economically. In this complex landscape, visual art has become more diverse, more accessible, but also more contested.

Art in the Digital Society

Today, a significant portion of artistic production is no longer exhibited in galleries or museums but on platforms like Instagram, TikTok, or Behance. This shift from classical walls to virtual spaces has fundamentally changed the relationship between the artist, the artwork, and the audience. While in the past a work of art was unique and unrepeatable, today it can be shared in millions of copies with a single click. This phenomenon has democratized art – anyone can create, publish, and critique – but it has also raised new questions about originality, value, and the very purpose of art.

Emerging artists face a profound challenge: how to create something meaningful in an endless ocean of images, where everything is beautiful but little is truly significant? Visual art is no longer merely painting or sculpture – it is often an interactive experience, an augmented reality, a coded social message, or a critique of the very system that consumes it.

The Impact of Technology and Artificial Intelligence

Technology has transformed how art is created and experienced. Tools such as graphic tablets, 3D modeling software, video editing programs, and virtual reality apps have produced a new generation of artists who no longer follow classical canons, but continuously experiment with new forms of expression. Today, digital art is no longer a separate genre – it is an integral part of visual art itself.

But with this development comes a new challenge: artificial intelligence. Tools like DALL·E, Midjourney, or Runway can generate stunning visuals in seconds, questioning the traditional role of the artist as the original creator. Is a beautiful image generated by an algorithm truly “art” in the fullest sense? Or must art also include the process, effort, and human experience? These are crucial questions that will shape the direction of visual arts in the decades to come.

Art as a Tool for Social Awareness

In a world marked by inequality, wars, environmental crises, and discrimination, visual art often serves as the conscience of society. Various artists use their medium to protest, to give voice to marginalized groups, or to highlight systemic injustices. Installations addressing refugee crises, murals speaking out against gender violence, exhibitions denouncing cultural colonialism – all of these are proof of art's power to provoke reflection and inspire change.

However, another danger lies here: the instrumentalization of art. When art becomes merely a political statement or a quick reaction to the latest headline, it risks losing the aesthetic depth and conceptual coherence that give it lasting impact and universal meaning.

Visual Art and the Market

In a system where every product has a price, art cannot escape the logic of the market. Auction houses, major galleries, biennials, and international collectors play a significant role in defining the value of a work of art. This has created a division between "art for the public" and "art for the market." Often, the works that win awards and appear on the international stage are those that align with global trends, not necessarily those that impact local communities.

Nevertheless, many contemporary artists are challenging this model by choosing alternative paths: independent galleries, street art, community-based projects, and interdisciplinary collaborations. These initiatives are bringing art back to the people, not just as a product, but as a social process.

Conclusion: Art as a Spiritual Necessity

At its core, visual art today is not merely a form of expression – it is a language, a tool for reflection, a platform for questions, and a refuge for the soul in a world that often feels cold and mechanical. It helps us understand ourselves, others, and the complex realities we live in.

Despite the challenges of technology, commercialization, and the attention crisis that defines the modern era, visual art remains one of the most powerful ways to express what cannot be said in words. In an age where everything is temporary, art continues to stand as a permanent testimony to human sensitivity, thought, and spirit.