

**The research of the exhibition will follow three related lines
narrowing down from macro to micro, form global to local:**

- 1)- The question of Public domain
- 2)- Urban Transformations related to neoliberal policies of free market and reinvestment of capital thru gentrifications and regenerations: Istanbul As an Emblematic Case.
- 3)- Art Market and the infusion of the market ethos under the skin of the Institutions and social codes of the Art World and its influence on the artistic practices. National, regional and global effects.

Method:

Research platforms are specifically developed to include the members of field of urban transformation, public domain and art world as well to the research process of the exhibition and make the process more transparent.

-Mapping out the positions, responses, researches and collaborations in the field of urban transformation: Reactions and psychologies.

-Research Platforms (Invitational Closed and Open Sessions):

A- Urban Transformation - Istanbul

- 1)- Introduction to the urban transformation projects and their methods (competitions, etc)
- 2)-Introduction of the field/map of the power groups (developers, local authorities, politicians, etc.), neighborhood residents, stakeholders, NGOs and activists of the urban transformation. What is the overarching structure of the NGOs, what are their specific organizational structure and the relations between diverse platforms with each other? A congress to bring them together.
- 3)- A research text on the interpretation and socio-economic and urban implications of the new urban decrees that functions as law enforcements in ever-increasing numbers.
- 4)- Two case studies: Taksim/Yenikapi and Cendere Vadisi

Possible presenters and participants: Murat Guvenc (Urban sociologist), Korhan Gumus (NGO Taksim Platformu), Pelin Tan (Urban sociologist), Deniz Incedayi (Chair of chamber of Architects, Head of Architecture at Mimar Sinan university), Emre Arolat (Architect), Ali Artun (Architect / Critic), etc...

There will be other presentations balancing the local case studies from different geo-political regions and different with diverse positions and claims.

B-Public domain and Marketization and corporatization of the art world

-Mapping out the positions, responses, researches and collaborations in the art world, specifically Istanbul in comparison with New York and Dubai: Reactions and psychologies.

Research Platform:

1)-Introduction of the map of power groups and stakeholders(institutions, galleries, collectors, buyers, art critics, artists, audiences/publics, corporations/sponsors and as well as local authorities and politicians, etc.), NGOs, associations/organizations and activists. What is the overarching structure, what are their specific organizational structure and the relations between diverse organizations and entities with each other?

Introduction: Public Domain

Should be developed and customized to Istanbul!)

We know that the physical urban "public" spaces are under negotiation. However, when we talk about "public sphere" as a notion of public forum, it needs to be redefined and reinvented from a radical perspective. Since the '90's, the conception of the bourgeois public space of Habermas has been revisited and criticized (Alexander Kluge & Oscar Negt or Nancy Fraser) while new concepts such as "civic space" (Okwui Enwezor) or "post-public" were coined (Simon Sheikh) to understand and define the term "public" or "public space" in the contemporary context.

Today, it is not possible for us to talk about a unified and consensualized public sphere, nor a single "public" united under a "general will". In this age and day, is it conceivable for us to unite the notions of difference and equality "to reconcile universal values with a diversity of culturally and historically constructed subject positions"?¹ The fragmented public spaces are facilitated by diverse publics with different cultural, ethnic, religious and socio-economic backgrounds. Here the question is how to live together and how to organize the urban public spaces to accommodate and represent the multitude?

-These over-arching questions will be customized in the context of Istanbul as it constitutes an emblematic example of urban transformation under the spell of neo-liberal urban policies.

-Furthermore, the nuances of the concept of 'public' and 'public space' in Turkish imply 'state (property)'.

¹ Gustavo Lins Ribeiro, "What is Cosmopolitanism?", published in *International Encyclopedia of Social and Behavioral Sciences* (4): 2842-45, Elsevier, London, 2001.

- Phantom square: question of spatial practices in relation to democratic debate

-Art-in-public domain and memorials/monuments

Istanbul In The Midst Of The Phenomenon Of Globalization, Neoliberalism And The Rebirth Of Cities

More than twenty years ago, Saskia Sassen wrote on the "global cities": the decline of the authority of nation-states along with the phenomenon of economic globalization has led to the emergence of cities as centers of the new world order and their rising autonomy. "Global Cities" like New York, Tokyo, Sao Paulo, Caracas and London have surpassed their geography and nation-state and have become the heart of a new commercial and financial geography realized in the midst of the digitalization of knowledge and the information revolution and became centers of arts and culture as well.

The beginning of the transformation of Istanbul to take its place in this new geography corresponds to the late 1980s during which a neo-liberal economic model was adopted in Turkey. The 1990s and 2000s saw the model of transformation was fashioned in line with free market parameters, which is in line with EU regulations to integrate to Europe and the global world and this is most visible in the urban context of Istanbul.

Istanbul has been going through a socio-economic transformation including an urban one since 1980s. The relocations within the present urban structure, re-placement and the development of new areas (especially aimed to meet the new functions emerging in the finance, service, consulting and tourism sectors) changed the balances significantly. This led to the restructuring of business, finance and transportation centers in the 90's: i.e. the relocation of the financial district from Karakoy to the Zincirlikuyu-Maslak axis, the media district's move from Cagaloglu to Gunesli-İkitelli. Radical, large scale urban projects such as the planning and building of the second bridge on the Bosphorus, the new highways and avenues including the Tarlabasi Boulevard, the planning of the subway system to connect the new centers of the rapidly growing city, the opening of new ports and the second airport on the Asian side, can all be viewed as the preliminary actions of the 80s and 90s of the state and municipalities to link Istanbul to the global world.

Furthermore, besides the amendments to the programs of the existing education system in order to educate workforce to serve in Istanbul's new identity, many new private universities and institutions were added to the city's repertoire. Accompanying these structural innovations were five star hotels, gourmet delis, fancy street cafes, specialized restaurants, designer stores, clubs playing world music, gigantic shopping malls, movie theaters, art galleries and institutions (i.e. Platform), festivals (İstanbul Foundation For Culture and Arts Festivals, Yapi Kredi and Akbank events etc.) and international art exhibitions (İstanbul Biennials)-all an extension of the life styles of the global elite and investors.

The rapid urban changes sustained by the neo-liberal economic system

have been marked mainly by the appropriation and privatization of the urban public spaces. As a result, the urban transformation of Istanbul gave way to the usurpation of the coastline, the green areas and the rest by private enterprise and focused mostly on tourism, market, entertainment and finances rather than a re-organization of the public domain based on culture in relation to the larger publics including the lowest strata.

Over the past 30 years, the widening gap between the social strata due to the changes in the socio-economic structure and the phenomenon of economic globalization led to the formation of different living spaces within the city. While, the urban middle and upper classes built satellite cities in the newly developing Istanbul suburbs, lower income classes migrating from rural Turkey founded an alternative living space in the slum neighborhoods both in the suburbs and close to the industrial areas, and also in the most elite parts of the city including highway skirts, in the middle of skyscrapers and the hills of the Bosphorus.

2010's marks a new wave of mega urban transformation projects that will mark the completion of the transformation of the 90's, this time including the Taksim Square and Tarlabasi Boulevard, Marmaray and relatedly Uskudar and Yenikapi, especially the second one sees a new mega-transportation connection joint, Haydarpasa Train station and the surrounding district, Galataport (Salipazari, Tophane and Karakoy), a third bridge over the Bosphorus, next to which a canal is conceived, a new financial and business district, a bridge on the golden horn over shadowing the silhouette of Suleymaniye Mosque and numerous highways, tunnels, under passages and etc., will be the final stage to make Istanbul, the city of neoliberal Islam foreseeing a mixture of Singapore and Dubai as the crown of the Islamic Empire.

Approach, Format and Theoretical Concerns:

Exhibition:

-Not an illustration of any theoretical approach (a David Harvey or Lefevre), but, brings together different modes of production: Artistic, cultural and knowledge production.

-The research, presentation/sharing/ knowledge production/ exhibition and its debate are not considered as separate spaces but intervoven with each other. And will be produced through research platforms. The research for the research platform participants has been processing a mapping out of the position, politics and reaction of the city's intelligentsia and institutions like the Chamber of Architects, diverse platforms such as the Taksim or the Sulukule, City Research center of the City University, Istanbul research Center of Kadir Has University, activists groups and politicians, etc. and make this map of related parties and stakeholders visible and understandable for each of them and the outsiders.

-Question of autonomy of art: how can we re-think the relation of the artistic critique with the social critique? Artistic production with the cultural and knowledge production?

-Re-investment of the Capital: urban transformation

-City as theatre stage / factory / market

-Art institutions and Invasion of the market (art history, Collectors, artistic production..) - Istanbul case (MOMA and Tate Modern)

-“Occupy” and Shift of paradigm: question of multiplicity and socio-economic divides

Public Program:

The biennial exhibition will have two integral components: exhibition and public & educational program. Both will articulate the question of ‘public domain’ in the specific context of Istanbul.

What is the use value of the idea of public space in neo liberalism?

How can this be understood specifically in Istanbul?

Privatisation of public space vs the idea of public space as always-already privatised/governmentalized

Public domain and the artmarket (in Istanbul)

These should be themes that run through commissioning and public programme so that we show that the traditional division between making and discussing, artists and thinkers (etc.) is itself part of the problem (in that it keeps people in their places).

Format:

A series of public talks, debates, projects and performative events will start in Nov 2012 and continue in 2013 and finalized with a mini symposium on the closing week of the biennial.

November 2012: pillar talk and artist talk that can set the major lines of thought for the exhibition

3 international talks/events: Amsterdam / New York / Beirut or Cairo

Research Group and platform (Taksim platform, Sulukule platform, etc)
Meetings (closed and open sessions): Every two months

Pillars: 4 public talks setting the theoretical frame of the issues related to public domain, current artistic practices, art market, etc (Rosalyn Deutsche, Nancy Fraser,...)

Performative lectures / projects by the Artists (every three months)

2 projects: May 2013 / September 2013: what are these projects?

Mini symposium: in the closing week of the biennial

Speakers:

Rosalyn Deutsche

Nancy Fraser

Doreen Massey

Kristan Ross

Nina Power

Jodi Dean "Democracy and Other Neo-liberal Fantasies" 2009

Judith Butler

Buell Hypothesis "Foreclosed future" (Research Project - Columbia University) - public program should we ask them to join a research platform?

Rosalyn Krauss - public program she is not very in touch

Teddy Cruz

Christoph Schaffer (artist talk for November)

Olof Ollson (???) - performity

Sennet

Rene Green

Andrea Fraser

Simon Sheikh

Claire Bishop (?)

Boris Groys (?)

+ Turkish speakers who know about local issues and spaces- maybe a series that pairs these people up? All women?!

Curatorial and Criticism post-graduate program: in collaboration with a university and an art institutions