

FROM DAVID HARVEY'S PERSPECTIVE: EXAMINATION OF ART, CITY AND CAPITALISM*

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ABSTRACT

Examining the transformations experienced in urban spaces in contemporary works of art leads to the conclusion that architectural productions are the subject of sharp criticism of art, beyond the moderate criticism of daily life and artists. Lately, artists have been critically bringing up the effects of projects that have been implemented in different understandings and scales on the inhabitants of the city, and the physical and socio-economic changes of cities. In this study, the structuring processes of cities and the changes until today have been examined through the works on the subject of the city, which have been exhibited in the Istanbul biennials since 2000. These examined works were analyzed through David Harvey's definitions of the concept of capitalism. It aimed to directly readability of the relations between the concepts of the analyzed works about the city in a pragmatic manner. In this context, it can be said that together with the inclusion of cities in the production area of contemporary art, interferes with the cultural and physical body of the city. When the capitatalism crises are viewed critically from the social scale pointed out by contemporary art, it has been revealed that the crises can be read through art.

Keywords: City, Art, David Harvey, Capitalism, Artist.

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DAVID HARVEY PERSPEKTİVİNDEN: SANAT, KENT VE KAPİTALİZMİN İRDELENMESİ*

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ÖZET

Kentsel mekânlarda yaşanan dönüşümlerin çağdaş sanat eserlerinde irdelenmesi, mimari üretimlerin, günlük yaşamın ve sanatçıların ılımlı eleştirilerinin ötesinde, sanatın keskin eleştirisinin öznesi olduğu sonucunu çıkarmaktadır. Sanatçılar özellikle son dönemlerde, kent kavramının farklı anlayış ve ölçeklerde uygulanmakta olan projelerin kentte yaşayan insanlar üzerindeki etkilerini, kentlerin fiziksel ve sosyo-ekonomik boyutlarında sebep olduğu değişimleri, kendilerine eleştirel yaklaşımlarla gündeme getirmektedir. Bu çalışmada öncelikle günümüze kadar, kentlerin yapılaşma proseslerinin değişim süreçleri ve yaşanan değişimler ile 2000 yılından itibaren düzenlenmiş olan İstanbul bienallerde sergilenmiş olan, kent konusunu ele alan eserler irdelenmiştir. İrdelenen bu eserler, David Harvey'in kapitalizm kavramı tanımlarından üzerinden analiz edilmiştir. Analizi yapılan eserlerin kent ile ilgili ele aldığı kavramların arasındaki ilişkilerin pragmatik biçimde, doğrudan okunabilirliğini amaçlamıştır. Bu bağlamda, kentlerin çağdaş sanatın üretim alanına dahil olmasıyla beraber sanatın da kentin kültürel ve fiziksel bedenine müdahale ettiği söylenebilir. Kent krizlerine çağdaş sanatın işaret ettiği toplumsal ölçekten eleştirel bir gözle bakıldığında, krizlerin sanat üzerinden okunabileceği ortaya konulmuştur.

Anahtar kelimeler: Kent, Sanat, David Harvey, Kapitalizm, Sanatçı.

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1. INTRODUCTION

In times of intense urbanization, the increase in population and the migration from rural areas to cities inevitably changed cities. Other factors such as; technological development and economic growth of many nations, while at the same time serving as a breeding ground for poverty, inequality, environmental hazards, and communicable diseases that cause these changes are the fact that living conditions differ with the increasing population, (Kuddus, Tynan & McBryde, 2020: 1) and cities are marketed as places that offer a more attractive life opportunity compared to rural areas over time. In addition, changes in both production processes and consumption trends with the differentiation of economic operations, the emergence of different working models and the globalization process are some of these reasons (Şengünel ve Doğruer, 2017: 143). As a result of the changes taking place in cities, people living along the collapse or increasing human migration to the city are in the form of increasing the transformation project. (Alirol, Getaz, Stoll, Chappuis & Loutan, 2011: 4). When the studies and city projects made in parallel with the implementation decisions taken by those who have a say in city planning in order to eliminate the urban problems that arise with the differing living standards, there are differences in the way of understanding the concept and the way of implementation (Akalm, 2014: 121).

The transformation policy, which has been intensifying in parallel with the modernization trend in cities, has gained speed and sharpened today compared to the past. In the rapidly progressing transformation, the citizens unfortunately lost control of their memories (Dear & Scott, 2018: 273). The studies carried out to integrate these relatively underdeveloped places into the city, where the housing needs of the people living in the depression areas as a result of the change processes occurring in the cities or the increasing urban population due to the human migration to the city are met, and which can be considered as spatially worthless, are also defined as the urban transformation project. As a result of the changes made through these projects that lead to the transformation of cities, the future of the cities, their physical conditions and the daily lives, social status and moods of individuals who have to change their living space with the transformation are directly affected (Öztürk, 2007: 47).

With neoliberal globalization, within the market mechanism that incorporates all areas of life, it has been tried to emphasize the exchange value by putting the aesthetic value of the artwork into the background through galleries, auctions, museums or fairs and the closeness this situation establishes with areas such as design, branding and advertising. With these relations, it has been tried to express how the commodities without artistic quality are put on the market as a work of art, as well as the work of art, which

is no different from any commodity (Kılıç, 2022). Contemporary art includes different perspectives as a platform where designers, experts in different fields or artists interpret them according to their own ideas in a wide scope. At the same time, many criticism and interpretation studies related to the projects implemented under the title of “city”, the results of which will determine the common future of the city, are included in different forms, even if the way they are revealed or their problematic aspects are different (Sencer, 1979: 9).

The changes brought about by the urban transformation projects from the moment they entered our lives have been discussed in many areas and various views have been put forward about the aims, reasons and results of these projects, and the socio-physical changes they have created in the urban space after the implementation. While the image of the city is being criticised, questioned in different environments or the new urban environments that have emerged as a result of urban transformation, both the conceptual transformation and the projects have been welcomed by some circles and negatively by others (Mergel, Edelmann, & Haug, 2019: 2). Although the realization projects seem to depend on the planning principles set forth solely to change the physical condition of the city, they also lead to historical, economic and cultural changes. For various reasons such as ending its economic life, infrastructure inadequacies, illegal construction, security vulnerabilities and increase in rent values; Historical city centres, protected areas and slum areas are being transformed using different methods. That it becomes necessary to consider the impact areas of the city as independent and different titles (Öztürk, 2007: 64).

Plans related to the city cause physical changes in the city, as well as the differentiation of the destiny of the sociology of society, culture and historical structure. At first glance, what we call urban transformation seems to change cities only physically, but over time, it affects all elements of the city and visibly changes the social structure (Yahyagil, 1998). Transformation projects do more than transform a city in terms of planning with the inconsistency they create in the place where they are applied in the architectural framework. In this sense, urban transformation has been a concept that is seen as a problem in various platforms of contemporary art within the framework of causes and consequences and kept on the agenda. The realized projects are scrutinized and criticized by artists, historians, urban planners, social scientists and experts from different professions (Uçkaç, 2006: 30). The dictionary meaning of the biennial, which is occurring every two years and repeated, was first introduced in the art community in Venice in 1895 and started to take the name of international exhibition events held every two years. The word biennial, which was initially used for plastic arts, is now used in different

disciplines of art such as graphics, architecture and design (Bek, 2000: 49).

In the 1980s, in parallel with the developments in the political, economic and socio-cultural fields in Turkey, activities based on modern aesthetics in the cultural field began to be held. In the next period, State Painting and Sculpture Exhibitions were held in Ankara, the Asian-European Art Biennial, Sanart, which was organized by the Ministry of Culture and Tourism with the aim of promoting Turkey in all aspects, especially cultural values, from 1977 to 1987 in Art. Artistic events such as New Trends, Contemporary Artists Istanbul Exhibitions organized within the scope of the International Istanbul Festival, A Section from Pioneering Turkish Art, 10 Artists and 10 Works were held within the scope of the Festival (Yılmaz, 2012: 18). Afterwards, the International Istanbul Biennial was started to be organized by the Istanbul Foundation for Culture and Arts in 1987. These cultural events have helped both new artistic formations and the recognition of participating artists in other countries.

When we look at the cities of the modernization process, it is seen that the framework of the broken space and the principles of capitalism has been reshaped. New spatial arrangements are being organized to improve and divide the fluidity of capital, and old environments are constantly undergoing changes. As contemporary art escapes from the work and moves towards the space, it emerges in the experience between the viewer and the present, in a section where the space takes over itself. It is a phenomenon that art, which stands out with a production beyond the disciplines that the structure gradually escapes, constitutes the place of the alienating, oppositional relationship established with modern periods, life and architecture and provides integrity Guillén, 1997: 698). This is an important point in terms of today's different aesthetic paradigm. In this respect, the subject and object (body and space) commonly demanded by today's architecture and the designs offered by the contemporary system are not only parts of a single and continuous experiential process, but also powerful forces of regional forms of expression. (Uçar, 2014: 72).

In this study, in order to understand the city from a perspective perspective, the theoretical texts of David Harvey, who has researched and published on capitalism that affects the concept of the city, are discussed. In addition, 9 works that were exhibited in the biennials held in Istanbul after 2000 were examined in terms of the city and capitalism. With this expression, the research is a discourse analysis (a research method used in comprehensive social and cultural studies related to the meaning products that emerge with speech and written texts), but it can also be said that it is open to classification method. The importance of the research in terms of content is to conceptually investigate the images of the city and capitalism in contemporary art, and to discuss the concept of the

image of capitalism in contemporary art. It has been seen that contemporary art deals with urban projects that affect cities physically, socio-culturally and economically from many perspectives. In this study, the biennial catalog guides organized by the Istanbul Foundation for Culture and Arts from 2000 to the present were examined, and the works on the subject of capitalism affecting the city, which were exhibited in the Istanbul Biennial, were identified.

2. CONCEPT OF THE CITY ACCORDING TO DAVID HARVEY

Harvey says that the organization of the city and the organization of capital are directly related. From this point of view, the distinctive role played by the space in the formation of production and the formation of social networks finally shows itself in the urban structure. Once the urban order is planned and implemented, it influences the shaping of production and the development of sociological networks (Topal, 2004: 110). According to Harvey, the phenomenon we call the urban system is the result of the ever-increasing high profit motive of the capitalist system industry. To give an example, the increase in the need for motor vehicles and the increase in the demand for other consumption instruments have emerged with the spread of sub-urbanization. The shaping of urban space is a result of the location preferences of large companies for production facilities, headquarters and office buildings. The money paid for the land and the building aims to increase the profit of production and shapes the city accordingly and allows the cities to expand further (Bıçkılı, 2006: 51). As can be seen, from Harvey's point of view, urban space is an instrument that ensures the continuity of production and profitability. According to this idea, cities are in a way the capital of capitalism. Production facilities, educational institutions, shopping malls, public spaces etc. It has been shaped according to the demands of capitalist thought (Harvey, 2019: 98-105).

In Harvey's analysis, a direct relationship is established between the formation of the urban system and the organization model of capital in general. From this point of view, the distinctive role played by space in the organization model of production and the method of shaping social relations can finally find its expression in the urban structure (Moreno, 2014: 250). After the urban structure is established, it affects the organization of production and the development of social relations in the future. Spatial changes in urban form also affect income distribution mechanisms. These spatial changes affect income distribution in more than one way. For example, the displacement of economic activity results in a change in job opportunities. The change in housing areas brings about the change in real estate opportunities. Even if both situations are separate, they

create a change over transportation costs (Harvey, 1985: 137). The change in transportation costs affects the costs of entry to business opportunities positively or negatively. Considering that the number of houses appealing to the lower income group is limited, it can be said that this group basically meets the housing needs of the city center. Due to the limited supply of housing in the city center, a low quality of life but still an expensive settlement model has emerged (Hartwick, 2000: 1180). In this scenario, considering that new job opportunities have shifted to lower cities, it appears that the lower income group is located away from business life. In such a case, it will be possible to be content with only unskilled and low paid job opportunities (Harvey, 2003: 273-274).

In the metropolitan economy model, which David Harvey uses synonymously with the global economy, the lower income group has two important functions. The first of these is to provide spare labor for capital. The second is to ensure that effective demand is directed through government policies by transferring resources with a decreasing volume for the groups that cannot be included in the regular workforce due to the changing economy. In this context, the income distribution of the capitalist society has been determined to a certain extent in structural form. The self-regulating market places different income groups in different places. Therefore, spatial segregation is seen as a geographical reflection of the structural situation in the capitalist economy. In other words, the city system was determined structurally within a pre-designed program (Harvey, 1997: 61-62).

From Harvey's perspective, the urban system is the result of capitalist industry's insatiable pursuit of higher profits. The demand for automobiles and other consumption tools has been ensured by the dissemination of sub-urbanization. The modeling of the urban space is a function of the location preferences of large enterprises, factories and administrative centers, and the money paid for the land and housing is aimed at increasing the profitability of the industrial sector, and the city system is shaped accordingly. David Harvey, in his Classroom Structure and Spatial Differentiation Theory, relates the spatial formation organized in line with the needs of the capitalist system and the social structure in a more original form. According to the theory, spatial segregation is explained as the redefinition of social relations in the capitalist community (Harvey, 2003: 161-163).

3. THE RELATIONSHIP BETWEEN CAPITALISM AND THE CITY ACCORDING TO DAVID HARVEY

Capitalism redefines its existence in parallel with urbanization and in this way succeeds in being sustainable. According to Lefebvre, every production model must also plan the

space where the social bonds that will create it can be produced. The production model of capitalism also reproduces the social relations that ensure its continuity by influencing all processes related to space, from the construction of buildings to the allocation of investment, and by planning the urban space (Lefebvre, 1991: 10). Capitalism transforms urban space into a commodity, and thus, exchange value prevails instead of use value in shaping urban space. The main reason that deprives the society of the right to the city is that the city is not built on the basis of the people who own it, but for the benefit of the capital. Pointing to cities as the places where this transformation takes place, Harvey examines the relationship between capitalism-capital accumulation-social change-spatial differentiation (Kurban ve Akman, 2019: 102).

According to David Harvey's narrative, the process of urbanization and the design of urban space is a situation that exists within capitalism. The case of capital accumulation has always been viewed as a geographical problem. If there were no possibilities such as geographical expansion, geographical arrangements, uneven geographical advancements, capitalism would certainly lose its validity as a political-economic system. (Harvey, 2008: 40). Capitalism neutralizes the obstacles in front of it by putting forward its own solution methods, and it does this both by growing geographically and by creating the geography from scratch in accordance with its own standards. It provides its continuity by taking and rearranging the space, planning built places for infrastructure, communication and transportation. Interestingly, he sometimes destroys and rearranges these spaces he built (Harvey, 2008: 74).

4. ANALYSIS OF THE WORKS OF ARTISTS EMPHASIZING THE CONCEPT OF CAPITALISM IN THE CITY AT THE ISTANBUL BIENNIALS

With the advent of art, cliches and familiar methods have been abandoned and artists have come to a more free position than before to deal with the subjects they want. This state of freedom has created the opportunity for artists to create their works as they wish. As a result of these developments, the artist was able to deal with the situation in his routine life as well as his imagination and emotional world in his works (Yılmaz, 2006: 120).

In this research, the works of art, which were examined in order to analyze the studies on the concept of the city, were selected from among those produced since 2000. In this context, in a total of nine studies examined, different perspectives, forms of expression and the critical language in which they were conveyed were examined in the works created by the artists who have dealt with the image of modernization since 2000. In this way, the terms containing the concept of the city offer a way of approach by focusing on

the meaning it has in the text.

The concept of psychogeography was first expressed within the Situationist movement in the late 1950s as a study of the effects of the physical environment on human emotions, and then as a concrete intervention in urban transformation. When this movement emerged, it was a revolutionary movement of social criticism through urban architecture. Over time, artists have used this concept together with different disciplines to focus the attention of the environment in the context of urban space and time.

The artist group Flying City carries out works that combine the principles of psychogeography with the phenomenon of contemporary urbanization. The common point of the artists who make up the group is that they attach importance to the determination of the complex relations between capital and urban space changes that occur with the effect of capital.

This work, named Everything Park, is about a much-discussed urban transformation application that the local authority has designed in a part of the city of Seoul (Figure 1). The artists transformed the information they learned as a result of interviews with shopkeepers, peddlers and workers in small-scale factories, who would be sent from the region after the transformation, into a symbolic structure with graphic works and maps. While doing this, they focus on conveying the feelings of the artisans living in the region towards the adaptation ability they have demonstrated in parallel with this new urban model, rather than showing the intangible details of the urban space and social structure they have chosen (İKSV, 2005: 171). The Flying City artist group takes a stance against the urban transformation phenomenon imposed by capitalism.



Figure 1. Flying City, “Everything Park”, 2005, Installation (<http> 1).

This video work (Figure 2) that Tintin Wulia prepared for the festival held in Jakarta deals with the urban problems of Jakarta. Although Jakarta has a lot of urban problems, the rapid and uncontrolled growth, rapid change and the impossibility of recycling for the right structuring are criticized with a cynical attitude.

While conveying his stories to the audience with various film and animation methods in his works (Figure 2), Wulia uses models created with uncomplicated materials and digital video montage technique. Styrofoam, which takes a long time to disappear in nature, was chosen as the main material in the study and with the paint and chemicals applied on it during the video, it turns from a clean, happy dream into a dark nightmare.

In his research, the city is seen as a fusion of the globalizing world, Castells's community of nodes of transnational networks, Latour's human and non-human intermediaries, and Sassen's new frontier zone (İKSV, 2005: 182). In this work, Tintin Wulia critically examines the rapid and irregular growth of the city without identity as a result of capitalism.



Figure 2. Tintin Wulia, "Everything is OK", 2005, Digital video (<http> 2).

The rapid urbanization process in China is destroying the villages and fertile fields around the cities one by one. The Village in the City work (Figure 3) creates citylets that stand together and have a copy of each other, and has a structure that allows the farmer, who is a villager, to evolve into an urban individual in this process. The contrast between the "village within the city", which is a cluttered pile, and the city that surrounds it, is clearly observed. Along with the urban transformation, the villagers are also transforming their professions. The study deals with the image of Village within the City and the

urban transformation processes implemented by selecting seven towns in the cities of Shenzhen and Guangzhou (İKSV, 2007: 233). In this work, the artist questions capitalism, which causes villages to disappear into cities.



Figure 3. Yushi Uehara, “Village Within the City”, 2005, Digital edition ([http 3](http://3)).

In today’s China, the obsession with construction can be seen in all its extremes in this work. RMB (Figure 4), a sloppy blend of communism and capitalism, depicts the Chinese reality to the audience with overused symbols. In this utopian city, the viewer can sail on digital seas, see the spinning wheel on the Statue of the People’s Heroes, watch the waters draining from the Three Valleys Dam to Tiananmen Square, and see the gigantic structure symbolizing the Oriental Pearl Communication Tower in Shanghai. passes over the edge. There are also passenger planes flying over the terraces in small streets and megamarkets built in the sky (İKSV, 2007: 309). Increasing industrialization with capitalism completely changes the face of cities.



Figure 4. Cao Fei, “RMB City”, 2007, Multimedia installation ([http 4](http://4)).

Brazilian artist Lia Michalany Chaia is based on the city and Lia's own body (Figure 5). inhucao is a video performance in which the artist utters images of structures located around the driveway on the 3 km long viaduct in Sao Paulo.

Built some 50 years ago, this road is described as a bad project that has spoiled the Minhocao cityscape. Nowadays, this road is closed to vehicles on holidays and is used as a promenade. In this way, the frictions between the drivers of the vehicles, the residents of the buildings and the pedestrians, which are passing by the buildings located just below the road, are eliminated to some extent. The Portuguese equivalent of the road's colloquial name is the giant earthworm: an androgynous reptile that lives mostly in fertile and high-moisture soil. It is possible to compare the long body form of the worm with the human intestine. In the footage, Lia imitates a giant worm that eats ugly structures and then regurgitates them. In a way, this performance represents the change of scale, the aim of getting involved in the city with disastrous results and putting the city in a completely different form, and of course, only one person can not perform this action (İKSV, 2007: 313). Capitalism shapes cities in line with its own interests. Although the inhabitants of the region where Minhocão passes do not want this road, its presence is a necessity in line with the needs (Baudrillard, 2013: 84).



Figure 5. Lia Chaia, “One Swallows the Other”, 2007, Video (<http> 5).

With the development of production technology in the 21st century, the type of landscape and nature paintings have been produced with low costs. These paintings, which once attracted attention with their artistic features, have now become objects that do not have artistic value. In his work called Horror of Emptiness (Figure 6) the artist used various landscape paintings that are the production of the romanticism movement that

he found in Istanbul's flea markets and antique shops. Above the painting hanging on the wall, covering part of the painting, in this way, a concrete piece was affixed to the wall, which gives the appearance of hanging the painting on the wall, as if the painting was not hung on it. Pereda's work can be evaluated as an indirect expression of the entropy phenomenon that causes destruction while creating it. By bringing concrete, a construction material, face to face with nature landscapes, the artist sheds light on the gap completion processes in human-made construction activities. Pereda's aim is to put an image of nature against the society's constant and damaging shaping of the region where it lives in line with its own desire. This work of the artist also points to the covering of the past, the transfer of values that were accepted as values from generation to generation, and the change in tastes from handcrafted painting, which was very valuable at the time, to the concrete used in interior design today (İKSV, 2017: 135). With the effect of capitalism, the cities we live in have started to grow rapidly. Concrete, a product of today's construction technology, has started to envelop cities day by day. The nature landscapes, trees and greenery that we were used to seeing in the past are now invisible.



Figure 6. Alejandro Almanza Pereda, "Fear of the Void, 2017", Concrete and oil paint, 41 x 44 cm ([http 6](http://6)).

According to Alper Aydın, the process of progress or the development of civilization emerges with many actions that cause destruction and irreversible damage. Today, construction production and demolition processes are closely related. The artist examines our relationship with nature in his works, where he sometimes makes delicate interventions to nature, and sometimes directly highlights human actions such as construction and the development of urban space. A pail of ermis was placed inside the exhibition

area for the artist's work D8M (Figure 7), which he exhibited at the 15th Istanbul Biennial. This machine, which is used to collect the soil and everything on it and transport it to a different place, is shown while sweeping the trees and vegetation that were cut for the construction of the 3rd Airport on the Black Sea coast of Istanbul and reveal how the nature is damaged under the name of growth, comfort and urbanization. The bulldozer, which is the symbol of the environmental destruction process so that construction activities can be carried out, roars like a beast. This work is also a reenactment of the way we ignore and destroy our natural habitats (İKSV, 2017: 149). Capitalism acts in its own interest by ignoring the right to the city. As a matter of fact, if the people of Istanbul were to be asked, they would not want the new airport to be built on forest land.



Figure 7. Alper Aydin, "D8M", 2017, Installation ([http 7](http://7)).

It is known that more than one million people living in Beijing are low-income immigrants living in the old underground settlements of the city. These campuses were built during the cold war period to protect the public from possible attacks. By the 1990s, the threat was gone, and these underground shelters were used for shelter and rented at relatively low prices. Today, these places are home to employees who belong to the subgroup of the service sector. Towards the end of the 20th century, a 24/7 service culture emerged in many cities of the world. As a result, accommodation, entertainment, cleaning, eating and drinking, etc. There has been a labor shortage in the sectors. Today, cheap migrant labor is often employed in exploitative and dangerous conditions in many countries from the east to the west. It is known that more than one million people living in Beijing are low-income immigrants living in the old underground settlements of the

city. These campuses were built during the cold war period to protect the public from possible attacks. By the 1990s, the threat was gone, and these underground shelters were used for shelter and rented at relatively low prices. Today, these places are home to employees who belong to the subgroup of the service sector. This work of the artist (Figure 8) reveals the lives of immigrants living in shelters in the city. The photographs that Sim took over a period of 5 years are named after the cynical adjective (rat tribe) that the public attaches to people who have to live in these cramped and uncomfortable places in order to be close to Beijing city center. This work of the artist draws attention to the effects of global capital on cities (İKSV, 2017: 307). It reveals how the cheap labor force created by capitalism is trying to live in these uncomfortable and humane living spaces where their salaries are barely sufficient.



Figure 8. Sim Chi Yin, “Rat Tribe Series”, 2017, Digital print, 70x100 cm (<http> 8).

CONCLUSION

Many large-scale cities around the world are increasingly undergoing changes in line with the demands of the neo-liberal economic system. In parallel with the worldwide acceleration of the capital with its high-tech industry, new business areas, new management institutions, touristic and international activities, megacities, competing with each other, have been involved in a fierce struggle and restructuring process in order to direct the constantly shifting capital to themselves. While the cities we live in increase their infrastructure investments in order to meet the advanced technology requirements of

the service sector, on the other hand, they have entered the race to present urban spaces that will meet the needs of the managers and mid-level employees who will work there. However, definitions such as figures, brand city, marketable city and entrepreneurial cities have been effective concepts in the creation of urban management instruments for the administrators who are concerned about improving the image of the city. The historical events, which are shown to cause breaks in the urbanization processes, the advancement of technology and the trends that have emerged in modern art from the 1800s to the present are examined in the context of the turning points that are the reason for the change. It has been clearly observed that art is an inseparable part of the city in recent times, with the increase in the number of biennial events organized with the theme of modern art, events held under the biennial umbrella, and the increase in the number of private exhibitions, and the support given by large companies and non-governmental organizations.

The artist naturally criticizes the topics that create controversy in the society in parallel with the bond he has established with his environment and his perspective due to the duty and sensitivity he undertakes in the society he lives in.

While the thoughts within the scope of criticism are written and transferred to the other side, it is seen that the artist's use of objects as material and the transfer of the artist's concepts by using his own practices create a larger area of influence in the form of expression of the idea. Artists, with their works aiming to express these aspects of society and revealing these aspects of society through the windows of sociology and psychology, express to the decision makers who make urban space planning, at what points they made mistakes or what should be done in fact, with the works of art they put forward.

While providing a pragmatic direct reading of the relationship between the concepts of capitalism and the city and works of art, which are produced from the intersection of art terminology in an order, in the research carried out, the study, thanks to the fact that the preferred research method offers a structure that is open to updating, will allow the study of works of art and new criticism on urban practices in the coming years. It also allows the continuity of the research and the analysis produced by the addition of concepts.

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