

——— Artist Book ———

SEDA GAZİOĞLU



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SEDA GAZIOĞLU

Born in 1991 in Istanbul, Seda Gazioğlu is an artist who seamlessly intertwines tradition and contemporary practice. She began her education at Parsons School of Design in New York, later continuing at Central Saint Martins in England. Since 2014, Gazioğlu has actively contributed to the art scene through a diverse range of mediums, including oil painting, metal sculpture, video, and digital art, often utilizing found and antique objects, notably vintage Turkish carpets.

Her artistic approach is shaped by her experience with a learning difference, leading her to create a unique mapping method that simplifies complex subjects into accessible visuals. This minimalist, subject-driven aesthetic emphasizes the essence of each piece, presenting her work in an “audition tape” format that invites viewers to engage deeply with the subject matter.

Gazioğlu's exploration of human cognition, particularly its interpretation of rituals and superstitions, reveals the intricate relationship between the supernatural and the everyday. Growing up in Turkey, she examines the pervasive magic within her culture, often masked as superstition. Through her work, Gazioğlu uncovers the hidden magic of daily life, mapping these elements to ordinary forms and encouraging a re-examination of the familiar as a landscape rich with mystical dimensions.

Solo Exhibitions

2025

— Kitab-ı Nazar / Summart Sanat

2025

— I Am Not on the Menu / Evliyagil Museum

2024

— Was That Cat Black? / Haliç Sanat-3

2021

— Dinner is Served / PG Art Gallery

2018

— The I Captivity / PG Art Gallery

2015

— We Are Not I

Group Exhibitions

2025

2023

2022

2021

2020

2019

— **Contemporary Istanbul, Summart**

İSTANBUL, TÜRKİYE

— **GAGİAD Contemporary Art Festival**

GAZİANTEP, TÜRKİYE

— **Bloom Contemporary Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **Contemporary Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **Bloom Contemporary Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **“Türler Arası” Group Exhibition, Evliyagil Museum**

ANKARA, TÜRKİYE

— **Step Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **Contemporary Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **Step Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

2018

2017

2016

2015

2014

— **Contemporary Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **Art Thessaloniki Contemporary Art Fair, PG Art Gallery**

THESSALONIKI, GREECE

— **Art Market Bucharest, PG Art Gallery Video Booth**

BUCHAREST, ROMANIA

— **15th Istanbul Biennale Parallel Exhibition, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **"AH! Surges", PG Art Gallery, Işık School**

İSTANBUL, TÜRKİYE

— **Contemporary Istanbul Art Fair, PG Art Gallery**

İSTANBUL, TÜRKİYE

— **The Geometry Of Love, Muse Contemporary Art Fair**

MUĞLA, TÜRKİYE

— **Yin Yang, Muse Contemporary**

İSTANBUL, TÜRKİYE

— **Light Is There Where You Are Not, Turkish Contemporary Art,**

Cultural Transit Foundation

RUSSIA

— **Contemporary Istanbul Art Fair, Çağla Çabaoğlu Gallery**

İSTANBUL, TÜRKİYE

2025

Summart Sanat

Kitab-1

Nazar



Exhibition Text

The watcher believes they hold the truth; the watched believes they are the truth.

Yet truth is never fixed.

The mind blends memory, knowledge, and expectation into everything it sees.

Truth, then, is a mental construct — sometimes as convincing as illusion.

In Foucault's Panopticon, individuals regulate their behavior out of fear that they may be watched.

Discipline operates not only through surveillance, but through the anxiety of visibility.

Quantum physics echoes this: to observe is to interfere.

In Anatolia, this force already has a name: nazar.

A gaze filled with love, envy, or quiet comparison — its source uncertain.

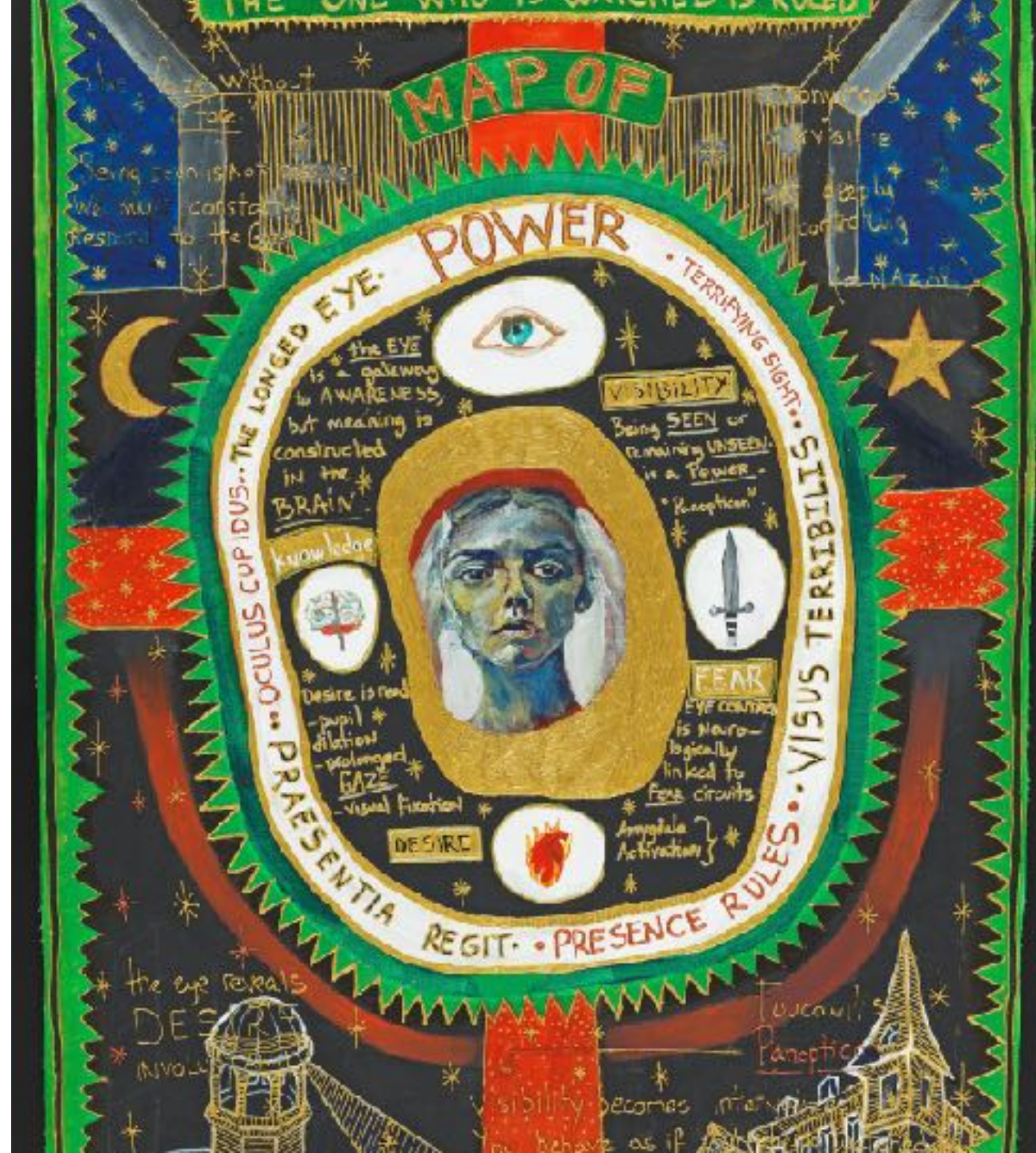
More

than belief, nazar is not just a cultural notion — it is a disciplinary mechanism, deeply embedded in daily life.

Whether it's a newborn, a wedding, or a new car — to be too visible is to be vulnerable. And so a sacrifice is made — because goodness must never arrive without a cost.

The brain's instinct to interpret, cultural codes, and science's insistence that observation alters reality all meet at one shared conclusion:

The gaze does not watch — it governs.



The Chariot VII

Throughout history, societies first sought to discipline the body: criminals were punished in public squares, and control was enforced through physical power.

Over time, this shifted toward disciplining the mind, as individuals began to regulate themselves under the possibility of being watched.

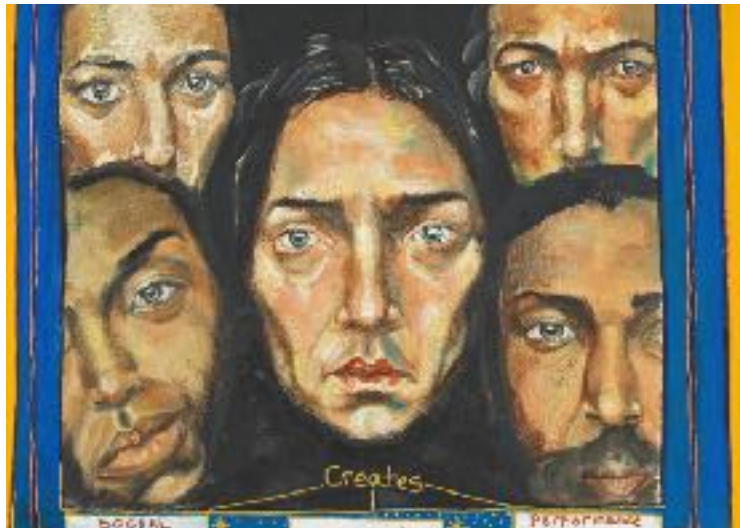


Strenght VIII

This transformation is also reflected in the Tarot's Major Arcana.

The 7th card, The Chariot, symbolizes triumph through physical strength, while the 8th card, Strength, reveals that true power lies in inner mastery.







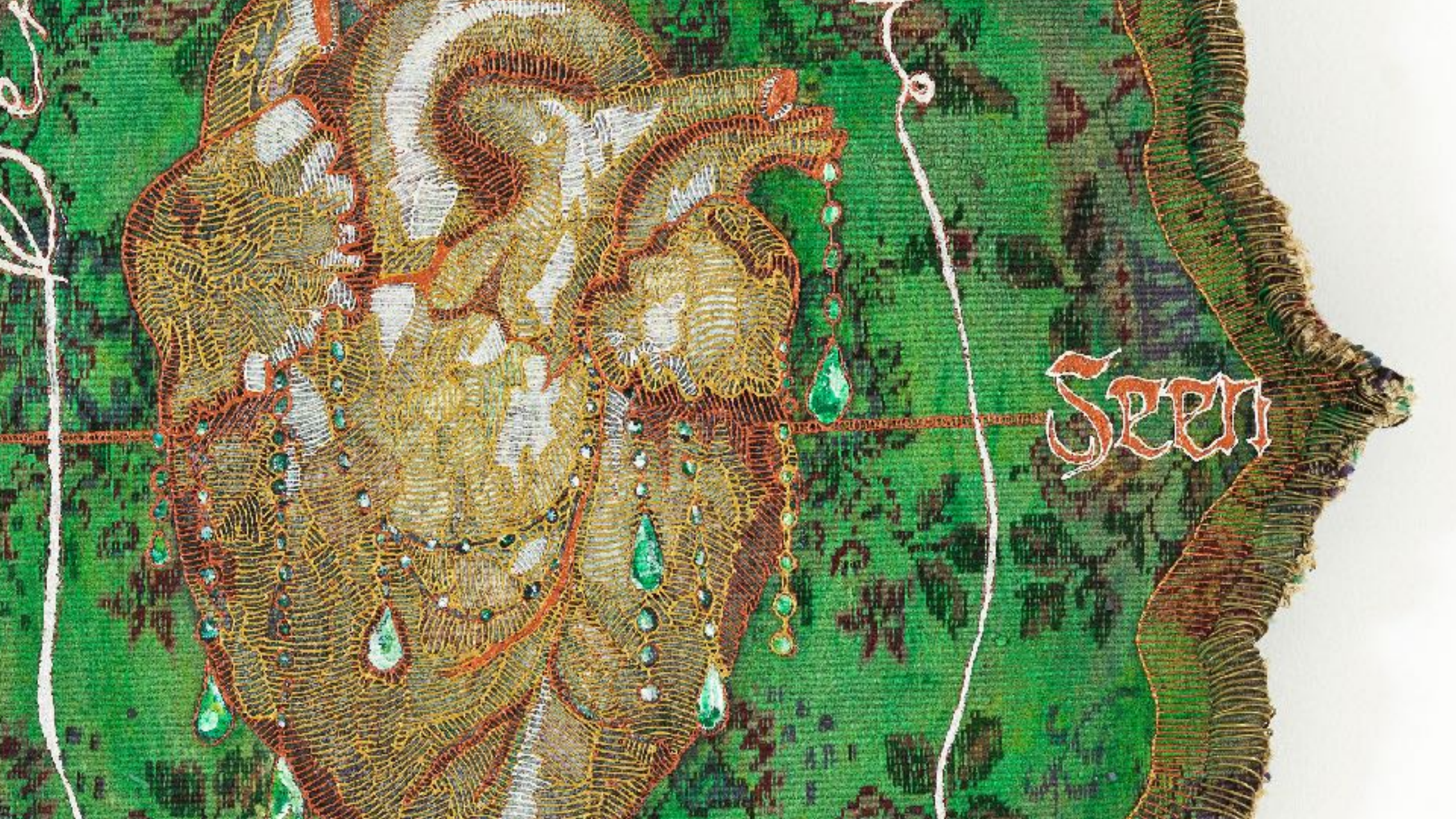
VIVENS TENDIS VIVENS DEINOUK

Quantum Heart

Quantum physics experiments show that observation does not just record reality—it changes it.

The phrase 'You saw me and I became real' captures this truth. We now know that nothing is ever the same before and after observation.





Seen



2024

HALIÇ SANAT-3

Was That Cat Black?



Overview of Exhibition

The exhibition “Was That Cat Black?” invites visitors to embark on a journey into the fascinating world of superstitions, rituals, and collective memory. Hosted in the enchanting two-story space of Haliç Sanat-3, this exhibition delves into the subconscious fears and cultural constructs that shape some of the most enduring superstitions in this region.

At its core, the exhibition explores how superstitions—often dismissed as trivial or humorous—serve as reflections of humanity's deeper fears, such as the fear of death, uncertainty, and the need for control. By examining these beliefs through the lens of art, it reveals how rituals evolve, adapt, and persist across generations, becoming integral to cultural identity.

The exhibition features a range of materials, from Turkish carpets representing hidden histories to stainless steel sculptures that emphasize the durability of beliefs. Objects such as mirrors, long associated with warding off evil, and embroidered flags act as powerful symbols of both past and future rituals.

“Was That Cat Black?” is not only a reflection on the superstitions of the past but also a window into the possible beliefs of the future. It is an invitation to face the invisible fears and rituals embedded in our daily lives and to question the mechanisms that keep them alive.





First Floor

The Sacrifice Floor

This level focuses on superstitions surrounding weddings, henna rituals, and the subconscious gender inequalities embedded in these traditions. Through symbolic works such as "*Hennanikof*" and "*Hennaed Hasan*," the floor examines how individuals are marked and shaped by societal expectations.

Was That Cat Black? ———

Hennanikof

—————

This sculpture draws inspiration from one of the most recognizable weapons, the Kalashnikov rifle. Instead of bullets, the magazine is engraved with the word **HENNA** (*K/NA*), symbolizing sacrifice and societal violence.

—————

Crafted from stainless steel using metal welding techniques, every point of the sculpture was “fired” into place, mimicking the act of shooting. The process itself becomes a haunting reflection of the weapon’s purpose and the cultural rituals tied to sacrifice and loss.







Was That Cat Black? ———

Circumcision Boy

—————

This ceremony marks the transition from childhood to adulthood, symbolically and physically “severed” from childhood through a sacrificial act. (**Severed**)

—————

At the same time, it guarantees societal acceptance, affirming the individual’s place within the community. (**Affirmed**)





Was That Cat Black? ———

Henna Ceremony

—————

The application of henna on the bride-to-be's hands symbolizes her preparation and transformation. (**Painted**)

—————

As the henna stains her hands, it reflects the fading of her life in the family home. This bittersweet ritual signifies leaving behind her past to step into a new role and chapter of life. (**Faded**)



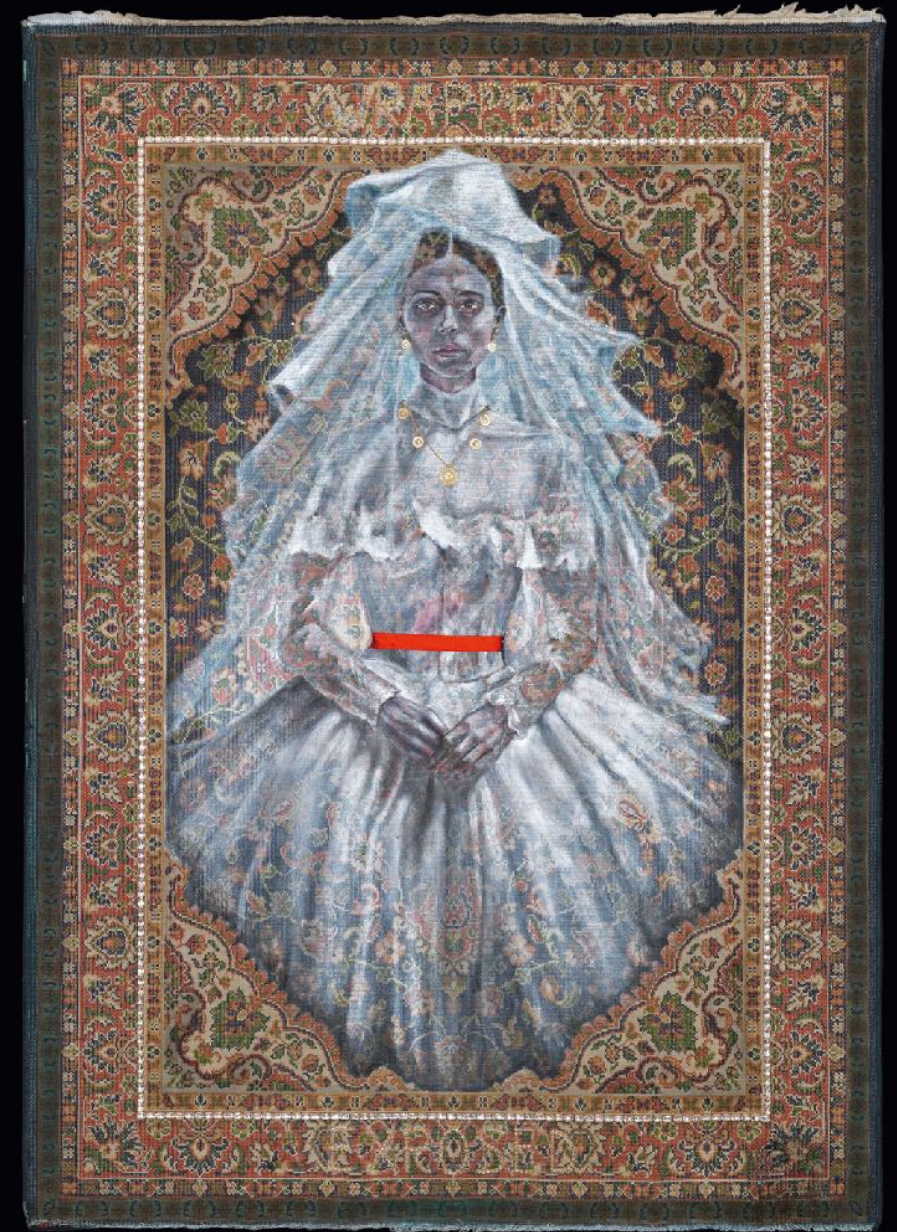


Was That Cat Black? ———

Turkish Bride

Until the wedding, the bride is both physically and ritually wrapped in superstitions, like a carefully prepared gift. (**Wrapped**)

Yet, despite all the symbolic layers of protection, the most private and sacred truth—the presence or absence of the bride's virginity—is laid bare for all to see, conveyed through the simple presence or absence of a red belt. (**Exposed**)





Was That Cat Black? ———

Hennaed Hasan

—————

The mother marks her son with henna to signify which of her four children she will send to war at a young age. (**Sacrificed**)

—————

Yet, the same henna is applied to bless and protect the son. (**Blessed**)



DE KUNNING
YAVRUM HIA
MEKTUBUN C



Second Floor

The Anatomy of Superstitions

With a lighter, more playful atmosphere, the second floor looks at the neurological and cultural foundations of superstitions. Visitors are encouraged to contemplate how beliefs are formed and how they might evolve in the future.

IT X THENY



BORN IN ISTANBUL, TURKIYE





Outdoor Installation



Visitors can participate by adding their own cloth strips, blending personal aspirations with a collective cultural heritage.



Incorporating one of the oldest and most widespread superstitions of our society into the exhibition.





From Billboards to Screens: Citywide Engagement

This exhibition benefited from extensive promotional support provided by the Istanbul Metropolitan Municipality, ensuring its presence was felt across the entire city. Leveraging a variety of high-visibility advertising platforms, the exhibition reached a wide audience and became a prominent cultural event.



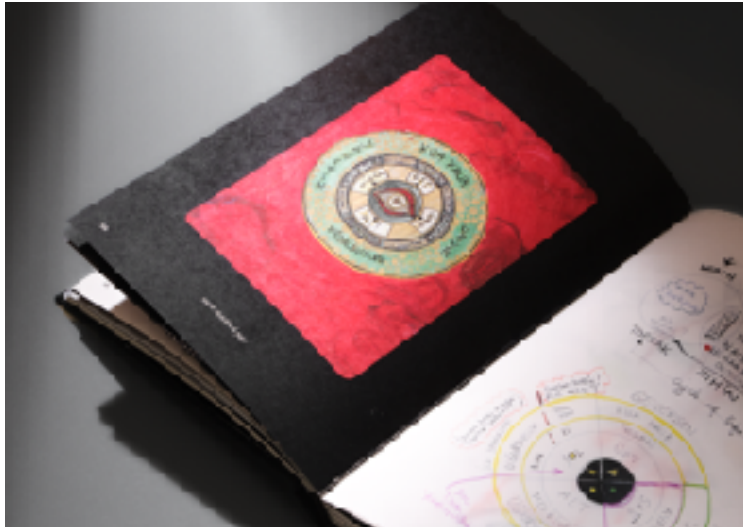
Reaching Every Corner of Istanbul





From Wall to Page: The Exhibition Book

Was That Cat Black? is a captivating journey into the world of superstitions, where artist Seda Gazioğlu blends years of research, artistic practice, and imagination. This book doesn't merely explore the superstitions of the past—it questions the ones we live with today and even anticipates those we may one day create. Interweaving cultural rituals, human psychology, and our faith in the unseen, it invites readers to reflect on the comforting illusions we construct to make sense of uncertainty.



The Book : Was That Cat Black?



2025

EVLIYAGİL MUSEUM

I Am Not on the Menu

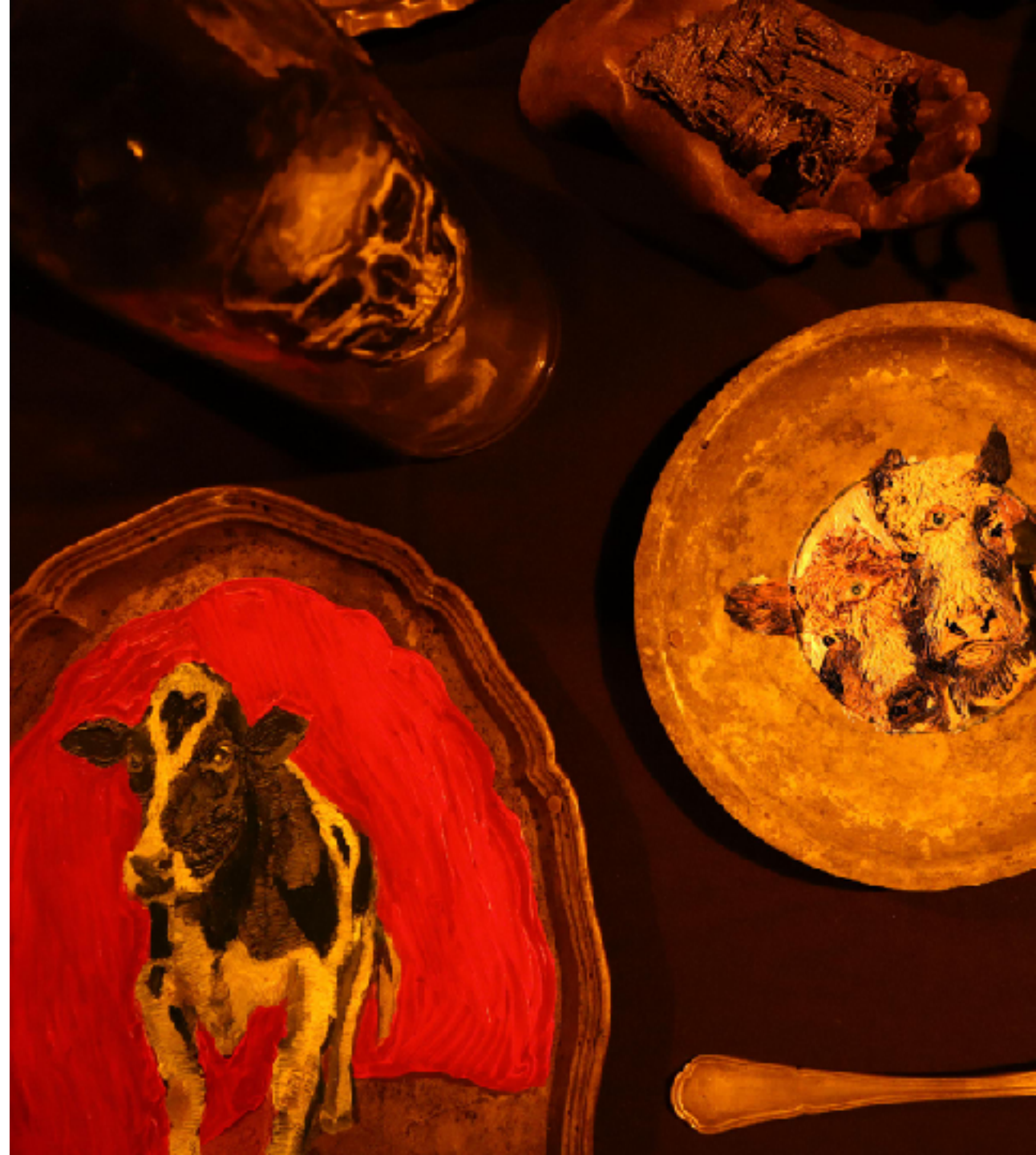


Overview of Exhibition

I Am Not on the Menu reframes the dining table—not as a setting for comfort or celebration, but as a stage for ethical reflection. In this latest body of work, artist Seda Gazioğlu challenges the silent hierarchies of everyday consumption. Drawing on the concept of speciesism, the exhibition invites us to consider the subtle boundaries between lives we cherish and those we disregard.

Using antique tableware, embroidered utensils, and haunting dual portraits of animals and humans, Gazioğlu constructs a world where cultural memory meets moral tension. Each material carries weight: inherited plates become witnesses to history, chandelier crystals are recast as vigilant eyes, and a dimly lit table becomes the scene of an unspoken ritual. These elements call for more than passive observation—they demand presence, awareness, and accountability.

I Am Not on the Menu doesn't offer easy answers or accusations. Instead, it opens a space for discomfort and introspection. Through suggestion rather than instruction, the exhibition asks: What happens when we shift our gaze? When empathy extends beyond the familiar? The result is not a statement, but an open-ended question—one that lingers long after the room is empty.









The Rain Was Watching

Every tear is a witness.

The chandelier crystals—once ornaments of opulence—now hang low, transformed into quiet eyes. Drawn with pupils, suspended above the table like falling rain, they become a silent chorus of grief. Not for what has happened, but for what continues.

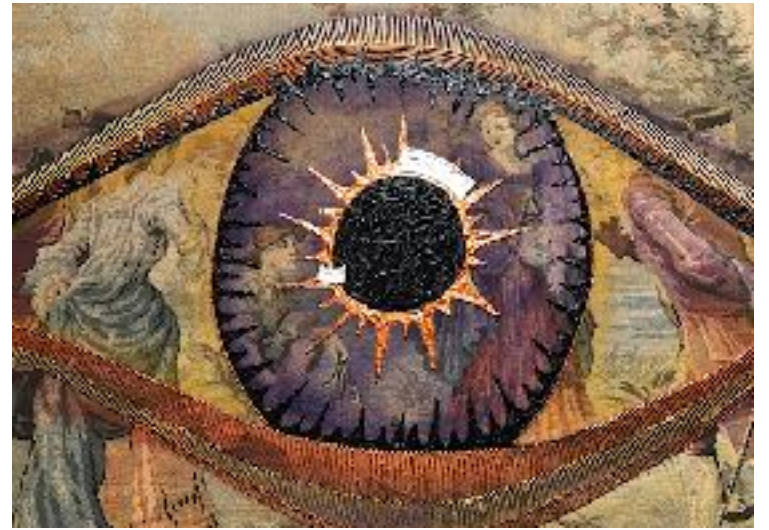
Selected Works















ALLAH KORUSUN



Brand Projects





Seda Gazioğlu X
Diela Jewelry

Seda Gazioğlu collaborated with Diela Jewelry to create a captivating collection inspired by her renowned eye artworks. Known for their symbolic depth, her designs bring a fresh perspective to the "nazar" concept, offering a range of eye-inspired pieces that explore the diverse interpretations of protection and meaning associated with the evil eye.



Seda Gazioğlu X Diela Jewelry



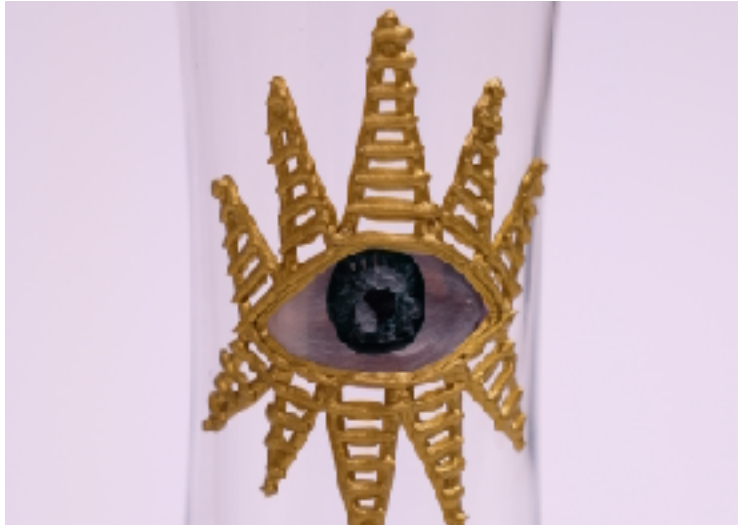


Seda Gazioğlu X
Yeni Rakı

Seda Gazioğlu partnered with Yeni Rakı for the launch of their rebranded handmade bottle, "Yeniden Beykoz." Known for her commitment to handcrafted artistry, Seda hand-painted custom Yeni Rakı glasses, adding a distinctive artistic flair to celebrate the reveal of this artisanal creation.



Seda Gazioğlu X Yeni Rakı





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