

Gizem Karakaş

Portfolio

Personal works



Between Us, 2024-ongoing project

[Video](#) link

Between Us traces Nil Yalter's journey following the loss of her life partner and companion, Joël Boutteville. It documents her departure from their shared apartment in Paris, her participation in 60th Venice Biennale, and her receipt of the Golden Lion for Lifetime Achievement. Combining video, Polaroid photographs, and text, the project reflects the artistic practices of both Nil Yalter and Gizem Karakaş.

Between Us explores interpersonal dynamics during this transitional period, addressing themes such as admiration, friendship, solidarity, and intergenerational transmission. It explores various forms of relationships: Yalter's memories of her partner and friends, her connections with fellow female artists, and her relationship with Gizem Karakaş. The project places particular emphasis on female solidarity, presenting these bonds as alternatives to the heteronormative family model.



Between Us, 2024-ongoing project
Installation view from SAHA Open Studio, 2024



Between Us, 2024-ongoing project

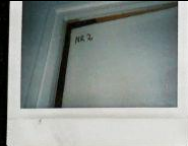
Installation view from Cité internationale des arts, Open Studio, 2025



Le changement est un sentiment dégoûté. Je le ressens à peine, que j'ai senti, alors que je suis venue au point de passage, toi.



Kadınım olmasa bir sen, seni takip eden bir bakış. Eklök bir cümle.



Il y a une part de nous, romantique, que je n'ai jamais osé te dévoiler.



revêtement plus fortes chaque mois. Comme si mes oses criaient en silence. J'en ai parlé à Susim. Elle m'a dit que ses douleurs ressemblaient à celles qu'elle avait eues en attendant son enfant, et que son médecin lui avait prescrit le même médicament que moi. Alors je me demande : pourquoi est-ce que je porte en moi la douleur d'un enfant qui n'est pas là ?



Sana gıvıncıya cesareti gösterdiğim romantik bir sahneyi hatırlıyorum.

que même les choses ne peuvent changer de la façon dont on les



Sen ilk adımı attığın için ben bugün yolumu bulabilirim.



C'est parce que tu as eu le courage de faire le premier pas que je peux, aujourd'hui, suivre ta propre voie.



(...) birine hayranlık duymak. Ötünde onun hayallerinin sorumluluğuna almada en diye merak ediyorum. Bu hayalleri takip etmeye. Onları yaşamaya, ciddiyetlerini yaşamaya adanmak. Onları düşünürken, kayıplarında yaşamak. İnsanların yer altında gizlendi bir şekilde her birine ait olmak. Bir kişi, tüm hayrağı öldürdüğü hayal ediyorum. Ve hayranlık duymam. Bu hayrağı devralma endişesi almak öldürdüğü diğilimdir. Paylaşan bir hayalin sorumluluğuna almak. Fred Neeshé, Hayallerin sorumluluğuna.



Yeni evime geldiğimde gördüm kapımdan çıktığına fotoğrafların izlerini aradım. Daha doğrusu o kadar için için değil, sadece tanıdık yüzleri için. Ancak bir fotoğrafın, samana katı hatırlatır. Tıpkı hatırladığımız sandığımız çocukluk anlarımız, şimdi bir fotoğrafın belleginin herkeşle tıkar olmasın gibi.



Mon esprit cherche sans cesse à te refléter. Je poursuis des pratiques similaires, des points partagés, des émotions communes. Mais ce que j'ai à apprendre de toi va ailleurs ; dans ce que je n'ai pas, dans ce qui n'existe



Zihnim sürekli seni ayınlamaya çalışıyor. Benzer pratiklerin, ortak renklerin, paylaşılan duyguların peşinden gidiyorum. Oysa senden öğeneceğim her şey, bunda olmayan, yalnızca sana ait olanlarla sıklı.



un acte solitaire. Mais, une autre se laisse étonner, une



Hayranlık mesafeli loyusur. dokunmadan sevmeyi, dışarıdaki işleri haklarını, yeni bir şekilde anlamayı öğreniyorum.



Bellö de bu işi seninle vakit geçirmeye devam etmek istediğim için bitirmiyorum.

J'ai découvert le terme *affidamento* dans le livre *You Become Two - Proposizioni for Feminist Collective Practice* (Devenir deux - Propositions pour une pratique féminine collective) d'Ales Martinis Roc. *Affidamento* est une pratique féminine développée par la Coopérative de la Librairie des Femmes de Milan, fondée en 1975. Ce concept décrit une relation politique et éthique entre deux femmes, fondée non sur la similitude, mais sur la confiance mutuelle et l'acceptation des différences. S'appuyant sur le principe *partire da sé / partir de soi*, centré dans le féminisme italien, cette approche valorise l'expérience personnelle et vise à ouvrir de nouveaux espaces politiques à travers les relations entre femmes.



Peut-être que si je n'étais pas dans cette pièce, c'est possible que je n'aie pas rencontré des femmes avec une



To Our Flaws, 2025

Photocollage

16.8 × 22 cm (each page), accordion spread

Commissioned by Sanat Dünyamız

To Our Flaws was commissioned by Sanat Dünyamız, a Turkish art magazine, for its “Politics of Fragility” issue. The work takes the form of a collage composed of 191 photographs selected from the artist’s analog archive (2013–2025).

The images are marked by technical “failures”: overexposure, blur, misframing, interrupted gestures, faces turned away or overtaken by flash. Rather than being excluded, these flawed images are brought together as a visual field where error becomes a condition of visibility.

Spanning more than a decade, the archive moves between intimate gatherings and moments of collective presence, including images from the Gezi protests (2013), Women’s Marches, and Pride marches in Turkey, which are now banned. Within this constellation, personal and political fragilities intersect.

Conceived as a celebration of vulnerability, *To Our Flaws* approaches imperfection not as deficiency, but as a site where bodies, images, and histories exceed control, and where moments of rupture, both intimate and collective, persist.



Hearsay, 2022

2-channel video installation

Video 1: 30'00", Video 2: 30'30"

[Video link](#)

Hearsay is a two-channel video installation on two back-to-back screens that explores romance and emotions such as love, affection, desire, and passion through long-term relationships. Gizem Karakas conducted interviews with couples who have been together for at least a decade, asking questions about their relationships and interviewing each participant one-to-one and anonymously. Constructed as two separate videos, the installation consists of selections from these interviews, which the artist has re-enacted in front of a camera. In these videos, Karakas conveys a narrative where all the similarities and contrasts between different couples and relationships dissolve and merge. The whole experience subsequently turns into a fantasy in which the artist watches herself as involved in a long-term relationship.



Hearsay, 2022

2-channel video installation, Video 1: 30'00", Video 2: 30'30"

Installation view from [I am Nobody. Are You Nobody Too?](#), curated by Selen Ansen, 2022, Meşher, Istanbul



Introducing Some of My Friends to the International Art World, 2022

Commissioned by [Dergi](#)

This series of portraits begins with a literal operation: translating names into English and staging images that respond to their meanings. Deniz Gül becomes Sea Smile, photographed smiling by the sea; Ezgi Tok becomes Melody Full, caught in the act of pretending to eat vinyl records; Can Küçük becomes Life Small, seen from an almost bird's-eye view, his body reduced within the frame as he forms a heart with his hands, within a series of six portraits. Each portrait constructs a visual equivalence to a translated name, as if meaning could be stabilized through the image.

Names shift from fixed identifiers to descriptive, sometimes awkward phrases. Translation does not clarify identity but displaces it, producing new associations. The images attempt to stabilize meaning, yet reveal the gap between language and representation.

”



Timeserving Cards, 2020

Card deck

80 cards, 8x 11 cm

Edition: 100 in Turkish, 100 in English

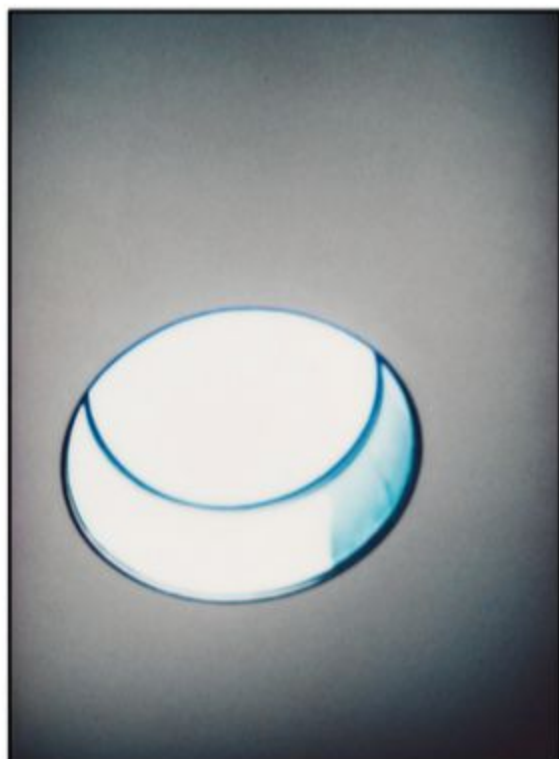
Published by [onagöre](#)

[PDF of the cards](#)

These photographs capture moments of feeling, thinking and trying to make sense of the world whilst looking at a body of water or a bunch of stones, gazing at the ground or the air, or even when staring at an armchair. In order to deal with the fears and anxieties of the future, Gizem Karakaş reinterprets the methods of prophecy, such as tarot reading and astrology, that mediate the desire to predict the future, with the instinct to create performance and collective processes, which she frequently uses as a method in her practice. In *Timeserving Cards* she combined the emotions she chose from the *Dictionary of Feelings* with the images she selected from her analog and polaroid photo archive.



CALM



AWARE



SHY



Remembering the Future, 2020-2021

as part of *Re: [aap_2019]*, Arter Research Programme's publication

16.5 x 24 cm

in Turkish and English, Limited edition of 350

[PDF of the book](#)

The publication titled *Re: [aap_2019]*, produced in conjunction with the inaugural edition of the Arter Research Programme that took place between October 2019 and July 2020, follows the trajectory of the individual researches of participants and the collective experience shared throughout the programme. Comprised of ten separate booklets, the publication delineates the visible and invisible intersections among the participants' respective contributions and the collective process that informed the publication. Borrowing its title from the e-mail group used by the participants during the programme, *Re: [aap_2019]* is presented as a bilingual (Turkish and English) limited and numbered edition.

Remembering the Future is a series of five stories, about anxiety-filled moments when the need to read fortunes was felt, accompanied by the cards Karakas drew from Timeserving Cards. The narrator, who makes you feel that the stories' heroines are in control of their past, present, future, feelings and thoughts, lightens the burden by voicing the tensions in the lives she interprets like a good fortune teller. Karakaş reflects on the subject's will to direct her destiny and the potential for change by focusing on intersubjective situations such as the transference between women from different generations in a family, the neighbor haunting a woman living on her own, the up and down relationship with an avocado, and the romantic ties between the heroes of the television series.



Telefona bakmamak için kafanı çevirdiğinde salondaki berjerlere takılıyorsun. Kaplatırken rengine çok hızlı karar verdin, salondaki diğer mobilyalarla uymuyor renkleri. Biraz daha bakınca fark ediyorsun ki sorun renklerinde değil, kapladıkları alanda. Annelerden getirirken bir tanesini almak istemiştin aslında ama annen "Olmaz, onlar takım; ikisini birden al," diye ısrar etmişti. Sen de "Anne o eskidendi, artık kimse takım berjer kullanmıyor," diyememiştin. Bunları düşünürken, birbirinin aynası gibi, üzerlerinde tıpatıp aynı yastıklarla karşı karşıya duran berjerler daha çok sinirini bozuyor. Bir tanesinin yastığını kanepedekiyle değiştiriyorsun ama nafile. Bu eve iki berjer çok fazla! Yarın ilk iş bir tane-sinden kurtulmaya karar veriyorsun. O zamana kadar gözünün önünde durmaması için tekini yatak odasına götürüyorsun.

Kan ter içinde salona döndüğünde, duvara bakan yalnız berjer seni hüzünlendiriyor. Üzerine oturup bir süre üzgün üzgün boşluğa bakıyorsun. Annen belki de haklıdır, berjerler takım olmak için yaratılmışlardır diye düşünürken telefonundan titreşim sesi geliyor. Heyecanla bakıyorsun. Mesaj annenden:
Canım yavrurum
İyi misin aradım
Seni cevap vermedin
Mesaja cevap vermeden kapatıp internetten berjerin karşısına yeni bir mobilya bakıyorsun.

When you turn your head away to not look at your phone, your eyes linger on the *bergère* chairs. You decided on the colour too quickly when you were getting them upholstered; the colour does not match the rest of the furniture in the living room. When you look further, you realise that the issue is not the colour, but rather the area that they occupy. When you were bringing them over from your parents', you wanted to take only one of them, but your mother had insisted, "No, that won't work. They are a set, take both." You were not able to tell her, "Mom that was in the past. Now, no one uses two *bergère* chairs." As you thought about these things, the two chairs, mirroring each other with matching pillows, face to face, really annoy you. You change the pillow on one of them with the pillows on the couch, but that does not work. These two chairs are just too much for this house! You decide to get rid of one of them first thing in the morning and take it into the bedroom so that you don't have to stare at it until then.

When you come back to the living room, sweating, you are saddened by the lonely chair staring at the wall. You sit on it and stare into space, wistful. As you are thinking that your mother is perhaps right, that maybe wingback chairs are created to be in pairs, your phone vibrates. You look at your phone, excited. The message is from your mother:
My dear daughter
Are you OK I called
You but you did not answer
You quit the app without responding and start looking online for furniture that could go well with the chair.



Timeserving Cards, Interactive Reading, 2023

Duration: 45 min.

Chert Lüdde Gallery, Berlin

On the occasion of the closing of Zora Mann's exhibition [Nectar Hive](#) at Chert Lüdde Gallery in Berlin, Gizem Karakas led visitors on a journey through their emotions and feelings using her *Timeserving Cards*.

The participants were first divided into groups and then invited to select one of Zora Mann's sculptures from the exhibition and sit in front of it.

The reading consisted of three parts: a memory, a current feeling, and a fortune for the future. For each part, the participants took turns picking cards and sharing their personal readings, before being invited to reflect on a collective reading for the sculpture.



Guilty Pleasures, 2018-2026

Variable multi-channel video and sound installation

Installation view from *We Are Not Innocent*, 2019, Depo, Istanbul

[Audio file](#) in Turkish, [Text](#) in English, [Video file](#)

Guilty Pleasures is a multi-channel video and sound installation composed of whispered confessions and fragmented gestures. Disembodied hands perform involuntary, repetitive movements—tics that echo the psychological tension carried by the voice. Across a distributed arrangement of screens and speakers, the work constructs an intimate yet unstable field where private thoughts circulate in public space.

The whispered texts - spoken by the artist - take the form of “guilty pleasures”: minor fantasies, compensatory fictions, and interior negotiations with shame, ego, and vulnerability. These confessions do not seek resolution; rather, they operate as mechanisms of self-soothing, projection, and quiet self-exposure.

Installed as a spatial constellation, the work invites visitors into a dispersed circle of listening and viewing, where attention shifts between voice and gesture, interiority and embodiment. Gossip, here, is reconfigured as a solitary yet shared practice: an ambiguous zone between relief and discomfort, where the boundaries between private and public begin to blur.



Guilty Pleasures V.II, 2018 (2022)

4-channel sound installation, Dimensions variable

Installation view from *Rounded by Sleep*, curated by Eda Berkmen, 2022, Arter, Istanbul

“Delivering an up-close depiction of the human condition by way of a probe into relations, emotions and aspirations, Karakas exposes repressed inner conflicts, frailties and weaknesses, paving the way for intimacy and healing. The visitors who lend their ears to the murmurs whispered here and there across the exhibition space partake in the absurd stories that are made up in order to find relief. Through the exposure of hidden pleasures, the feelings of guilt and shame are exposed, shared, and replaced by comedy.” Eda Berkmen, *Rounded by Sleep*, Exhibition Guide, 2022, p. 7-8



The One that I Couldn't Bear to Understand, 2019

Video, 8'53"

Installation view from [We Are Not Innocent](#), 2019, Depo, Istanbul

[Video link](#)

The One that I Couldn't Bear to Understand shows the breaking-up moment of a couple who has internalized the sassy, apathetic or aggrieved character types of the 90s Turkish pop to such an extent that they live through pop-song lyrics. The video both caricatures the aesthetic form of TV series and music videos of the time, and also makes us realize how much they have influenced our being.

Lies I Tell Myself

You can lie to others but not to yourself. Being a recognized or established artist is not my goal; the important thing is to keep producing. Getting married and having kids are not priorities in my life; if it's meant to be, it will be. None of the successful female artists have kids anyway. I believe I have a beautiful voice. If I wanted to, I could train it to be a singer. The fact that artists like Georges Perec, Edouard Levé and Valérie Mréjen have already produced similar work to this piece doesn't make it less valuable. I don't compare myself to others. In art I believe in sincerity rather than authenticity. I don't let others influence my thoughts. Men feel intimidated because I'm a strong woman. My biological clock is not freaking me out. If I really want to have a baby one day, I'll adopt. Believing is doing. Nobody understands me. I'm not afraid of getting old. I'm not lazy, I am Dionysian. I'm always busy. I wouldn't want my twenties again. I'll start my diet tomorrow. I'm not a good liar. I'm confident enough to take bad criticism. My dad loves my sister more than me. I don't expect anything from anyone. I'm always there for everyone, but nobody cares about me. I'll make a movie one day. I know exactly what I want in life. I could have been a great actress. I don't like being the center of attention. I don't care if people don't like me. I don't even care whether you like this piece or not. I'm not an obsessive person. I'm not a jealous woman. I don't like possessive men, I'm an independent woman. I don't need to prove anything to anyone. I'll start my diet tomorrow. I'm still young; I have time to make mistakes. I'm not afraid of failure. I'm never going to make a lot of money, but it's ok. At least I love what I do. I actually want to be in a relationship but there is no man around. It's not my fault if I'm surrounded by gay guys and women. I'll start my diet tomorrow. I'll start working out next week. I like cats. I don't like cats. I like cats. I don't like cats. I'm not moody. I actually don't like him that much; I'm only obsessed because I don't have much to do at the moment. I'm not exaggerating. I'll start meditating tomorrow. I don't stalk people on social media. I'm pleased that this text is the typed and printed and not handwritten. I don't have any regrets. I don't like being a smartass. I don't like talking about myself. I don't try to make people like me. I don't care if they show up at my funeral; I won't be there to see it anyway. I know that all the lies I tell myself are lies.

January 2019
Gizem Karakaş

Lies I Tell Myself, 2015 - 2020

Variable forms and dimensions

Lies I Tell Myself was first produced in 2015 as part of *Unexpected Visitor*, a spam art project initiated by Gizem Karakaş in collaboration with Ali Emir Tapan.

The project brought together seven artists, each contributing a single work distributed to half a million randomly generated email addresses, one every ten days. Accessible via a temporary download link, each piece was removed from the server upon the release of the next, rendering it permanently unavailable.

In 2019, for her second solo exhibition *We Are Not Innocent* at Depo, Karakaş developed a new iteration of the work.

Transitioning from a handwritten format, the text was presented as a typed and printed unlimited edition, freely distributed to visitors.

A third handwritten version was produced in 2020 and donated to an online charity sale organized for the 30th anniversary of the Mor Çatı Women's Shelter Foundation.



***Everything is Temporary*, 2019**

Video, 1'

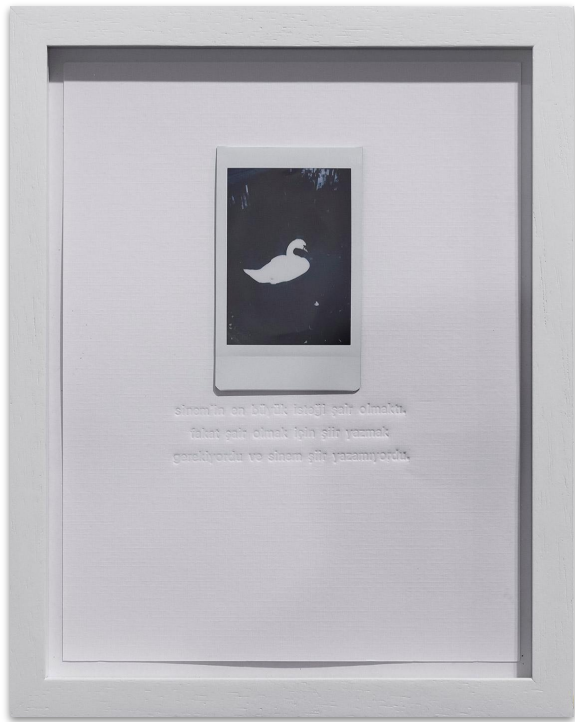
Installation view from [We Are Not Innocent](#), 2019, Depo, Istanbul

[Video link](#)

Everything is Temporary is a video that meditates on time's capacity to heal. The video is a fleeting, one-minute dance between two images: a city skyline seen through a window, framed by a curtain that sways in the breeze, and a forest landscape glimpsed through the windshield of a moving car. The images blur and blend together, dissolving and reforming with each gust of wind that animates the curtain. The video's soundtrack is a soft, soothing whisper, repeated like a mantra by the artist herself: "Everything is temporary, everything is temporary..."



***We Are Not Innocent*, 2018**
Polaroid, framed, 25 x 30 cm



*Sinem's greatest desire was to become a poet.
But being a poet required writing poems,
and Sinem wasn't writing any.*



It was obvious that Emre was different from everyone else.

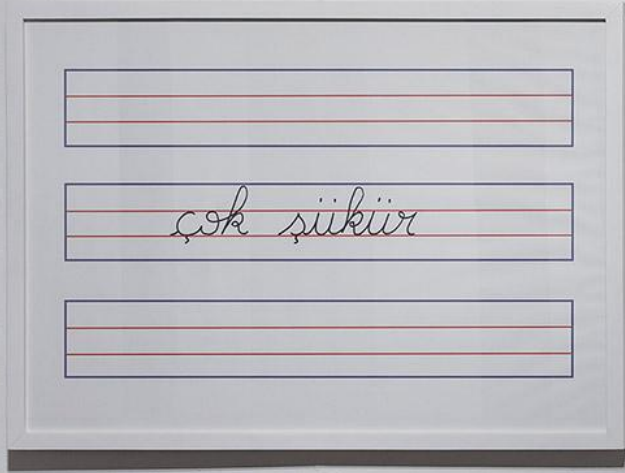


*Etem thought that if we loved each other more, we
wouldn't need romantic love.*

Others : Portraits, 2018

Polaroid and embossed stamp on paper, Series of 25, 21 x 25 cm each

Others: Portraits is based on desires, dreams, suggestions, advice, thoughts that have stuck in the Karakaş' mind during random conversations. The series, which brings together photographs from ordinary scenes in the artist's daily life with ironic phrases, turns into odd and fun riddles for the minds that cannot help but make connections between text and image pairings.



A Prayer for Happiness, 2016

Installation, Handwriting on paper (50 x 70 cm each), Handwriting on notebook (80 pages)

A Prayer for Happiness combines a notebook filled with carefully handwritten phrase “I am happy” with framed texts “Çok Şükür” and “Hamdolsun”, both meaning “Thank God”. The work echoes thought patterns and teachings from grandparents. While emphasizing the importance of being grateful, it reminds of the thin line between contentment and settling. As the artist challenges herself to convince herself of her happiness through repetition we see the evidence of a process which shifts between prayer, punishment and meditation.



A Prayer for Happiness, 2016

Installation, Handwriting on paper (50 x 70 cm each), Handwriting on notebook (80 pages)

Installation view from [We Are Not Innocent](#), 2019, Depo, Istanbul



From Istanbul with love, 2018

Postcard series

Installation view from *Darağaç III*, izmir

From Istanbul with Love was produced for the 2018 annual exhibition of Darağaç, an İzmir-based non-profit art collective located in the Umurbey neighborhood. As an experimental platform, Darağaç fosters new forms of communication and dialogue across creative disciplines. The neighborhood, historically known as Darağaç, lies between Alsancak Stadium and Halkapınar. Once marked by industrial activity, it has gradually evolved into a site of cultural production shaped by artists, artisans, and local residents, embedded within everyday community life.

The annual exhibition operates through collaborative modes of production, foregrounding social and spatial context as a way to rethink the relationship between art and community, and to approach the neighborhood as a living repository of collective possibility. *From Istanbul with Love* unfolds as a symbolic gesture of participation in this “communication partnership” between artists and residents, from the position of someone absent from the site.

The work consists of postcards sent by post to members of the Darağaç community—artists, artisans, and local residents. Each card pairs a photograph taken in İzmir, drawn from the artist’s personal archive, with a handwritten letter that traces a distant yet intimate connection to the city, shaped by memory, friendship, and imagination.

Gizem Karakas left the display of the postcards open, granting the Darağaç collective full agency over their form, circulation, and afterlife; the postcards could be exhibited, reproduced, distributed, altered, or destroyed.





Discernment, 2017

Solo Performance

Duration: 3 hours

Mamut Performances, Küçük Çiftlik Park, İstanbul

How much of my feelings and thoughts can I truly reveal within the confines of this body I find myself in? Can you perceive me as I perceive myself? *Discernment* delves into the complex interplay between our longing to be understood and feel liberated within our own selves, juxtaposed against our apprehension of being judged or misunderstood.

The performance unfolds on two distinct levels. Initially, the viewer or participant encounters Gizem Karakaş, seated behind a table, meticulously transcribing her emotions into a notebook. Adjacent to the artist, on the right wall, two thought-provoking questions await the audience's response: "How do you perceive me?" and "How do I evoke feelings within you?" On the left, there is an inviting passage that grants access to the rear space. Upon venturing there, one is greeted by a live video projection of the artist's handwritten musings from her notebook. In this immersive experience, the viewer bears witness to Karakaş's inner self-judgment, manifested through her periodic contemplation of three pivotal questions: "What do I truly feel?" "How do I appear?" and "What is expected of me?"

NASIL GÖRÜNÜYÖRÜM?

Yüzüm baskın hissettiren
müslüm gibi kalıyorum

STRESLİ düşünceci

DAHA AZ STRESLİ Gözlemci

Oranım yüksek düşünme acıması derecede seft !!

Odaklı HUZUNLU

SIYAH - Düşünceler içinde

DINGIN - Doşal

Sanatçı gibi değil

Sakin

Uzak

Utangaç telli !! birazcak

sui generis Endeseli Düşüncelere

GERGIN Kendine dönük

Cok tatlı

Sakin, mutlu, biraz gergin

arada kalmış

Sobretmeye çalışır gibi

Heyecanlı

SIRADAN

Ciddi gibi

Tanımsız

İkktatlı

Ballettili

Stilmiş

SANA NE HİSSETTİRİYÖRÜM?

INSANCA iyi

ŞEFFAF ~~Sizimsiz~~

Değal Yargılanıyor gibi

BEYAZ

DINGIN Hassasiyet

Mizahi Sevinçli

Daklı Sakinlik

Ulaşın Ulaşın Ulaşın Mutlu

farkın dalk Sıkışık

denet edilmiş

Merak ediyorum seni

Apasik, ortada

önemsiz

Kendini

Masum

HUZUR VERİCİ

eski günleri)

tanıma isteği

gözetkenmiş

Gergin







***The Ground Has Ears*, 2016**

Solo Performance

Duration: 1 hour 30 min

Gaia Gallery, Istanbul

[Audio record](#) of the performance

Held during the opening of the exhibition 'Glory Hole', *The Ground Has Ears* consisted of gossiping about other artist's works at the exhibition, the curator, the gallery hosting the exhibition and the art world in general. The audience could only access and listen to this information by putting their ear on the wall while Gizem Karakaş was talking live on the other side.



Actually / Truths and Lies About the Exhibition, 2015

Text-based interactive installation

Produced for her first solo exhibition at Galerist Studio, *Actually, Truths and Lies about the Exhibition* takes the form of a participatory text that oscillates between confession, fiction, and self-mythologizing.

The work consists of a series of statements about the exhibition, its production, and the artist's own position within it—ranging from factual details and personal anecdotes to speculation, humor, and contradiction. Viewers are invited to read these statements and determine whether they are true or false by placing green or red stickers beside them. Borrowed from the gallery's sales system—where green indicates available works and red marks those sold—these markers are displaced from their economic function and reassigned to the act of interpretation.

Drawing loosely on the structure of a familiar game—two truths and a lie—the installation destabilizes the authority of the exhibition narrative. The repeated use of “actually” both asserts and undermines credibility, producing a text that continuously negotiates sincerity and fabrication. Personal reflections, references to artistic influences, institutional conditions, and moments of doubt coexist without resolution.

Rather than revealing a fixed truth, the work exposes how meaning is constructed through participation, projection, and belief. In doing so, it mirrors the broader dynamics of the exhibition itself, where authorship, value, and legitimacy remain contingent and collectively produced.

ASLINDA / SERGİ HAKKINDA GERÇEKLER VE YALANLAR

- 1 Bu sergi aslında Nisan 2016 için planlanmıştı, elimizde olmayan nedenlerden dolayı öne çekildi.
- 2 Bu için çıkış noktası bir oyun aslında. Oyunun kuralları da şöyle: herkes sırayla kendi ile ilgili üç cümle söyler, bunların ikisi doğru biri yalandır, diğerleri ise hangisinin yalan olduğunu bulmaya çalışır.
- 3 40 kere söyledim mi bilmiyorum ama gerçekten bu senenin başından beri 'bu sene bir kişisel sergi açmam lazım' deyip durdum. İnanmak başarmanın yarısıymış. sabreden derviş muradına erermiş, sabrın sonu selametmiş...
- 4 Serginin çıkış noktası Michel De Certeau'nun, gündelik yaşamda bilinçsiz bir şekilde tekrar eden pratiklere odaklanan, 'Gündelik Hayatın Keşfi' kitabında yer alan 'peruk' kavramı aslında. Peruk bir çalışanın iş yerinde, çalışma saatlerinde, iş yerindeki malzemeleri kullanarak kendi için kreatif bir üretim yapmasıdır. Bu bağlamda ben de sergide yer alan tüm işleri Galerist'te ürettim.

- 9 Aslında ben de Serkan Özkaya olmak istemiyorum.
- 10 Gavin Turk de.
- 11 Andy Warhol da.
- 12 Hele Jorgen Leth olmak hiç istemiyorum.
- 13 Ama sana gerçekten helal olsun be Baldessari!
- 14 Bu iş yerine aslında 'Acele İşe Şeytan Karışır' başlıklı, bir ses yerleştirilmesi düşünmüştüm: koridor 2 dakikanın altında bir sürede geçildiğinde 'Acele İşe Şeytan Karışır' diye bağırır bir ses duyulacaktı. Uygulaması zor hatta imkânsız dediler, vazgeçtim.
- 15 Ben yalan söylemeyi pek beceremem. Aslında burada yazarların hepsi doğru.

5 Serginin isminde yer alan 'Son Şansınız' kalıbını, Medyartiz adı altında beraber işler de ürettiğim Etem Şahin ile birlikte bulduk aslında. Etem'in İzmir Büyük Kardeşli Han'da kurduğu 'Sütüdyo' isimli (Studio/Sütüdyo ne tesadüf) sanatçı inisiyatifinde gerçekleşen tek gecelik sergiler için uydurduğumuz bir konseptti.

6 Sanatçılara, yazarlara referans veren eserler üretmek içimi rahatlıyor, kendimi güvende hissediyorum.

7 Bu iş bir nebze Edouard Levé'nin 'Oeuvres' başlıklı kitabına gönderme yapıyor aslında. Levé kitapta aklına gelen ama asla üretmediği 500 eser fikrinden oluşur. Bkz. No:14, No:16.

8 'I wish I was Serkan Özkaya' işini aslında Eda ile beraber ürettik. Eserin adı 'We wish we were Serkan Özkaya' olması garip olur diye kendisinin adı künyede yer almıyor. Bir de muhtemelen Eda Serkan Özkaya olmak istemezdi...

- 18 Ben aslında STUDIO'nun proje koordinatörüyüm.
- 19 Eda, Fuat, Kerem, Ulaş, Nick, Serhat, Zehra ve İris sergiyi hazırlamamda bana çok yardımcı oldular. Sabrınız ve desteğiniz için teşekkür ederim, iyi ki varsınız.
- 20 Beni Jorgen Leth'e ispiyonlayan Danimarkalı gazeteci Bjarne Mouridsen'e, Jorgen Leth'e ve avukatına 'Fuat Eşrefoğlu Eating A Lahmacun' videosunu göstermeme izin vermedikleri için ayrıca teşekkür ederim, sayelerinde iş evrildi, bambaşka bir yere geldi.
- 21 Serginin hazırlık sürecinde bir noktada aslında sanatçı olmadığımı karar verdim. Sonra acaba her sanatçı sanatçılığını sorguluyor mudur yoksa yalnız inananlar mı sanatçı oluyor diye düşündüm.

Selected translation

4

This exhibition is based on a concept called 'la perruque/wig', in Michel de Certeau's book entitled 'practices of everyday life'. "La perruque" describes the process of a worker working for him/herself whilst being their place of employment and apparently performing their duties towards their employers as expected. Nothing of value (physically speaking) is stolen; instead the worker is taking back his/her time. Accordingly i produced all the works in the exhibition at galerist, during working hours.

6

Making references to artists and writers on my work reassures me and makes me feel safe.

8

I actually made the work called 'I wish I was Serkan Özkaya' with Eda. I didn't put Eda's name on the credits because it would have been weird to call the piece 'We Wish We Were Serkan Özkaya.' I don't think Eda would like to be Serkan Özkaya anyways...

9

I don't actually want to be Serkan Özkaya either.

10

Or Gavin Turk.

11

Neither Andy Warhol.

12

And definitely not Jorgen Leth.

13

But I do really admire you Baldessari!

15

I'm not actually a good liar. Everything i say here is true.

21

At one point during the process of putting together this exhibition I decided I wasn't actually an artist, which made me wonder if other artists question also their artistry or if only believers become artists.

23

The only goal that I wanted achieve by doing this work was to steal your time by telling you my personal issues.

Actually / Truths and Lies About the Exhibition, 2015

Wall Installation, Game, 110x440 cm



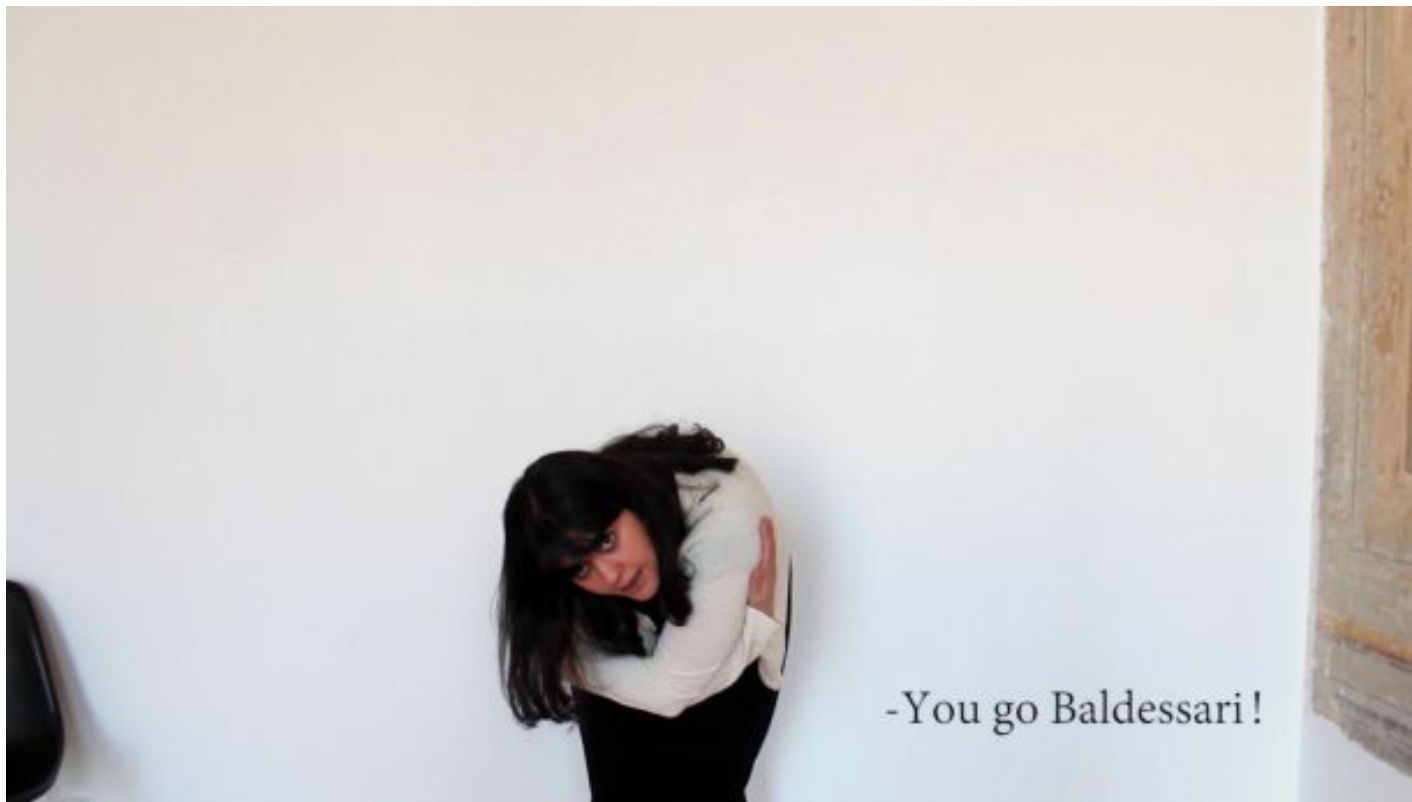
I am Türk, Gavin Turk, 2012

Video, 01'39"

[Video link](#)

In 2012, while Gizem Karakaş was working at Galerist in Istanbul, Gavin Turk held his first solo exhibition in Turkey. As an artist whose surname is “Turk,” he engaged in a deliberate conflation, appropriating the term as both a personal name and a cultural signifier. The exhibition included a series of acrylic paintings titled Eye, referencing the “evil eye” and the ubiquitous blue eye beads, central symbols in Turkish visual culture.

I Am TÜRK, Gavin TURK is a tribute video to Turk and his exhibition. Reworking his strategies of appropriation and self-referentiality, the piece turns them back onto the artist, offering a reflexive gesture - his “own medicine”- inflected with an added layer of Turkishness.



Helal Olsun Sana Baldessari! / You Go Baldessari!, 2015

Video, 2'14'

[Video link](#)

Helal Olsun Sana Baldessari! / You Go Baldessari is a tribute to John Baldessari. In the video, Gizem Karakaş films herself watching *I Am Making Art* (1971), attempting to mirror Baldessari's gestures in real time.

The work stages an imagined exchange: each time Baldessari states, "I am making art," Karakaş answers, "Helal olsun sana, Baldessari!"—a response that oscillates between admiration and ironic distance.

"Helal olsun sana" is a Turkish expression that conveys praise, encouragement, and acknowledgment, loosely translated as "You go" or "Good for you."



Fuat Eşrefoğlu Eating a Lahmacun, Failed Tribute to Andy Warhol, 2015

Installation, poster (144x100 cm), dvds

Installation view from Galerist Studio, Istanbul

In 2013, Gizem Karakas created a remake video titled "Fuat Eşrefoğlu Eating a Lahmacun, Tribute to Andy Warhol," where she produced a four-and-a-half-minute video featuring her friend Fuat, playing the role of Andy Warhol (giving him the five minutes of fame he deserves) next to the original video of Warhol eating a burger.

A Danish journalist who saw the video at an Istanbul-based gallery sent her an email to inform her that the film clip of Andy Warhol was actually a scene from Jorgen Leth's movie "66 Scenes From America." He then published an online article accusing her of plagiarism, including aggressive comments by Leth like "It's illegal," "I'm angry." A couple of days later, she received an email from Jorgen Leth's lawyer warning her not to show, sell, or distribute the video.

"Fuat Eşrefoğlu Eating A Lahmacun, Failed Tribute To Andy Warhol" depicts the story of the failure of "Fuat Eşrefoğlu Eating A Lahmacun, Tribute To Andy Warhol." It includes a poster of the video where the image of Andy Warhol is censored, and on the review part, the comments of Jorgen Leth are added. A new version of the video - where Fuat eats a quince* while reading the emails she received from the journalist and Jorgen Leth's lawyer - is distributed to visitors in DVD form. The DVDs are packaged in standard plastic wrap DVD cases as used in pirate DVDs.

*Note: "Eating a quince" is a Turkish expression meaning "to eat shit."

FUAT
EŞREFOĞLU

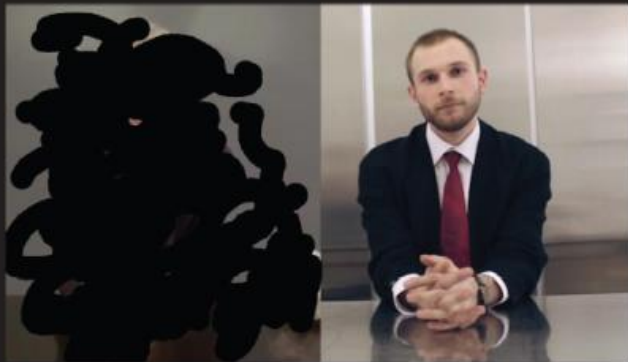
GİZEM
KARAKAŞ

ANDY
WARHOL

ETEM
ŞAHİN

FUAT EŞREFOĞLU EATING A LAHMACUN

FAILED TRIBUTE TO ANDY WARHOL



'Warhol's burger stolen'

WWW.INFORMATION.IE

'Brilliant'

ARTKURD.COM

'Entertaining'

ARTKURD.COM

'Fun'

ARTKURD.COM

'I'm angry'

JORGEN LETH

'It's illegal'

JORGEN LETH

'I feel flattered'

JORGEN LETH

AN ORIGINAL VIDEO WRITTEN AND DIRECTED BY

GİZEM KARAKAŞ

PIRATE BURGER

There's a short video, from the Eighties, of Andy Warhol eating a burger. It occasionally resurfaces and becomes popular again when people start sharing it on Facebook. In March 2013, I came across the video once more. Looking at Andy eating a burger for the 50th time, I thought of the thousands of people sharing images on Instagram of what they were eating and drinking, and it reminded me of what a visionary Andy Warhol was. Re-make. For some reason, certain ideas, images, characters, artworks and words don't go out of date. We like watching them again and again and seeing them revisited in other forms. But how can you interestingly remake or recast a good idea, when the digital age means that everyone has seen everything and everyone has access to an almost infinite reservoir of cultural content? 'Fuat Eşrefoğlu Eating A Lahmacun' is my humble response to this question: I put together a four and half minute video featuring my dearest and very talented friend Fuat, playing the role Andy Warhol (giving him the five minutes of fame he deserves) right next to the original video of Warhol eating the burger. In June 2013, the video was selected by the esteemed jury members, Ali Akay, Burçak Bingöl, Claude Closky and Seza Paker, for the fourth edition of the exhibition series 'Young, Fresh, Different' hosted by CDA Projects. I was really happy to show a work in Istanbul for the first time. I became even happier when I received, on September 5th 2013, an e-mail from Danish journalist Bjarne Mouridsen. In his e-mail, he told me that he saw my video at CDA Projects and that he found the work interesting and wanted to ask me some questions. Unaware of Mouridsen's real intentions, I replied that I would be glad to answer his questions. He asked where I had found the video of Andy Warhol, why I chose it and about the concept of originality in general but I didn't have the time to reply as I was busy at the office. He sent a couple of follow-up emails, and finally, this one:

"Dear Gizem

I will finish my article today. But I will give you one last chance to answer a couple of questions concerning your video

- Are you aware, that the film clip with Andy Warhol is from the Danish director Jorgen Leth's documentary "66 scenes from America"?
- If yes, why did you not ask permission to use it or credit him?
- If no, why did you not check the source of the film clip before using it?"

As it happens I didn't know that the video of Andy Warhol was taken from a movie by Jorgen Leth. I got panicked and didn't reply to his e-mail. 10 days later, I received another e-mail, this time from Jorgen Leth's lawyer. I realized that the journalist has rattled me out to Leth, and his lawyer warned me not to show, sell, or distribute the video. I apologized and asked their permission to be able to share it, this time with Leth's credits, on Youtube, but I didn't receive any response. A couple of months later, while I was googling myself (Yes, I do this!) I found by chance Bjarne Mouridsen's article entitled 'Warhol's Burger Stolen', including aggressive comments by Jorgen Leth like 'It's illegal, I'm angry'. The article ends with the following, 'We have been in contact with Gizem Karakas, but she has not responded to our questions about her use of Jorgen Leth's film'. Two years later, while putting together my first solo show at Galerist STUDIO, I came out with the idea to make a new version of the video 'Fuat Eşrefoğlu Eating A Lahmacun' and to distribute its DVD copies for free. Thanks to Bjarne Mouridsen, Jorgen Leth and his lawyer Lars Kragh, my work gains another layer and more visibility. So I would like to thank them with the following words of Jim Jarmush:

"Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is non-existent. And don't bother concealing your thievery - celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: "It's not where you take things from - it's where you take them to."

GİZEM KARAKAŞ

November 2015, Istanbul



Fuat Eşrefoğlu Eating a Lahmacun, Failed Tribute to Andy Warhol, 2015

DVD cover

[Link](#) of the video in the DVD



Fuat Eşrefođlu Eating a Lahmacun, Tribute to Andy Warhol, 2013

Video, 4'56''

[Video link](#)



Attention! Attention!, 2014

Four channel video installation

Installation view from Akbank Sanat, Istanbul

[Video link](#)

Attention! Attention! is a four channel video installation that questions the mechanics in the economies of art through the relations between a young artist and art system agents: the art lover, the collector, the press and the gallerist. In each video, Gizem Karakas attempts to draw one of these specific figures' attention considering their role in the art world. Briefly, she tries to charm the art lover, to get noticed by the press, to persuade the collector to buy the work, and argue the gallerist into showing it.

Collective works

Work of H'Art, 2025

as Medyartiz

Performance / Auction, Zeytuna

Work of H'Art is a performative auction hosted by Medyartiz and conceived as a fundraising event to support the continuation of Garp Sessions, a self-organized, research-based residency program founded by Ayşe İdil and Deniz Kırkalı.

Developed as a continuation of earlier performances such as *Pirate Exhibition – Between Friends and Pieces from My Collection That Translate My Feelings*, the project maintains a focus on relationships, gestures of exchange, and the narratives surrounding artworks, rather than their economic value.

The works were donated by past participants of Garp Sessions. Each artist was invited to choose another participant to present their work, creating a layer of mediation grounded in personal connection. These presentations took diverse forms, including sound recordings, letters, and anecdotes, shifting attention from the object to the relationships that frame it.

The title *Work of H'Art* plays on the tension between “work of art” and “work of heart,” situating the project between artistic production and affective labor. While the works were offered for sale, value remained anchored in forms of exchange, attention, and shared experience.

Conceived as both an auction and a gathering, the performance brought together a community shaped over seven years. For Gizem, a participant of Garp Sessions in 2022, the performance also functioned as a personal contribution to the continuity of the program.









From Medyartiz to You, 2023-ongoing
as Medyartiz
Series of gatherings

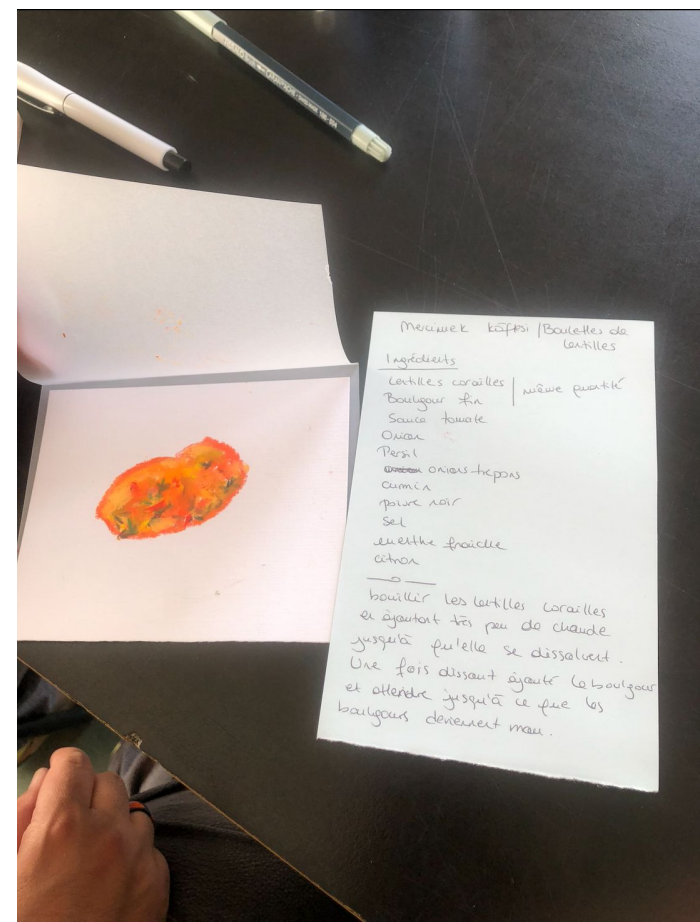
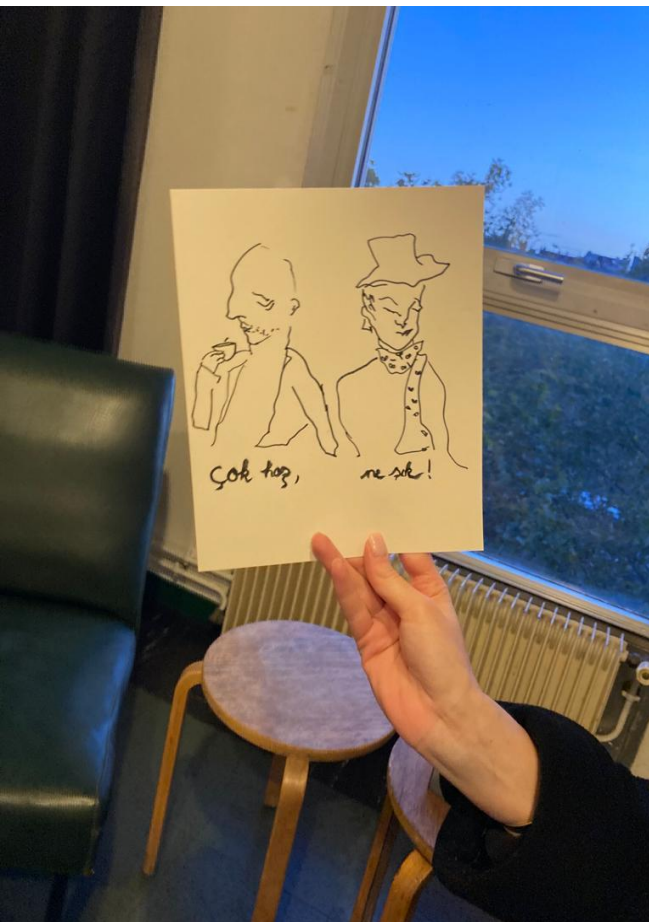
From Medyartiz to You is a series of gatherings facilitated by Gizem Karakaş and Etem Şahin, exploring the realms of dedication, tribute, and homage, transcending their mere definitions. These private sessions, accessible to registered participants, provide an opportunity to explore homage as a survival strategy and as a practice deeply rooted in mutual sharing.

The first meeting took place in May 2023 at 5533, Istanbul, where five participants convened for a seven-hour session. During this experience, Gizem and Etem initiated a group discussion, in order to explore the essence of tribute and dedication, contemplating their significance in our daily lives and our practices. Subsequently, in 30-minute intervals, the group had the chance to craft a gesture or a collective piece dedicated to each participant in turns, fostering a sense of connection and mutual appreciation.

The second meeting unfolded in October 2023, within Etem's studio at the Cité Internationale des Arts in Paris. This time, Gizem and Etem welcomed 11 participants into private 15-minute sessions. In these intimate one-on-one interactions, participants were encouraged to ponder the question, "What brings you pleasure?" for a thoughtful four minutes. Drawing inspiration from these exchanges, Gizem and Etem produced material or immaterial creations on the spot, tailored to each participant's responses, resulting in bespoke dedications that resonated with their individual experiences.



From Medyartiz to You I, May 2023, 5533, Istanbul



From Medyartiz to You II, October 2023, Cité internationale des arts, Paris

Mezze kışması / Boulettes de lentilles

Ingrédients

Lentilles corailles	mezze pimenté
Bulgour fin	
Sauce tomate	
Onion	
Persil	
onion oignons-hérons	
cumin	
poivre noir	
Sel	
de l'huile d'olive	
citron	

—

bouillir les lentilles corailles
en ajoutant très peu de viande
jusqu'à qu'elle se dissolvent.
Une fois dissout ajouter le bulgour
et attendre jusqu'à ce que les
bulgours deviennent mou.



Between Neighbors, Strangers, and the Bedpost, 2022

Closing event performance

Duration: 10 min.

[Garp Sessions](#), Babakale, Çanakkale

As the facilitators of the 4th edition of Garp Sessions, Gizem Karakaş and David Horwitz structured a program titled "Between Neighbors, Strangers, and the Bedpost." "Between neighbors, strangers, and the bedpost" represents an adapted translation of the Turkish saying "laf aramızda," which originally refers to private gossip shared between two individuals ("laf aramızda" literally translates to "the word is between us"). For the residency program in the fishing village of Babakale, Gizem and David have reinterpreted this saying to explore the relationships that are bound to develop between the local residents and the visiting artists. This exploration encompasses the warmth and hospitality of neighbors as well as the potential tension and skepticism associated with strangers. Alongside the invited participants, they delved into these concepts on a broader scale, extending their inquiry to other parallel communities. The program unfolded through a series of activities proposed by each participant, all of which aimed to delve deeper into these ideas. During the residency, they performed rituals to connect with each other, including activities like eye-gazing, full moon ceremonies, and henna rituals, among others. Additionally, they organized activities that encourage interaction with the local neighborhood, such as collective writing and interactive drawing workshops.

As a closing event, they conducted a performance in which they collectively read the poems they had written together and, as a gesture to the local audience, tossed all the drawings they had created from the terrace of their residency.







Let Yourself Go, 2019

Hayırlı Evlat ft Musdef

Composition: İbrahim Hekim

Video, 6'08"

[Video link](#)

Let Yourself Go is a pop song and video inspired by Sinop, the happiest city in Turkey according to survey results. Judging by the responses given to most of the questions posed by the collective to the residents of Sinop, this statistic, despite being useful for tourism companies, does not reflect reality. Hayırlı Evlat, who describe happiness as “a soft resistance” within the political climate of Turkey, makes references to the fake happiness featured in advertising images in this video, which starts on a beach, and moves to the forest to a game table to a dinner with rakı, where the acting is exaggerated. The empty promises of repetitive political discourses blend in with the wind along with the chorus sung together by the performers, the accompanying choreography and the blues and greens of the background. Hayırlı Evlat transforms this form of popular culture, namely the music video to create more inclusive representations drawing attention to the dysfunctional or problematic areas of the system.



Without Encounter, 2017-2018

Installation, as HAH,

Paper, pencil, sharpener, yarn, wire mesh, Variable sizes

Installation view from “Maybe We Will Benefit From Our Neighbour’s Good Fortune”, curated by Işıl Eğrikavuk, Halka Art Project, 2017

[Video link](#)

Without Encounter is an installation that explores the concept of interaction. It creates a space where individuals can engage with each other without necessarily seeing one another, by answering each other's questions or asking questions based on existing answers. The installation employs a simple game to build a communication network, laying the foundation for spontaneous dialogues that bring people together without physical co-existence. These dialogues are recorded on overhead pieces of paper, forming a cloud that hangs in the air. As questions and answers accumulate over time, invisible links and anonymous encounters appear and disappear. The cloud spreads in an uncontrolled, non-linear manner, and the dialogue remains open to change or rewrite.

Koleksiyonumdan Hislerime Tercüman Olan Parçalar, 2018

Performance, as Medyartiz

Duration: 1 hour 30 min.

Galerist, İstanbul

[Video link](#)

Artists: Sena Başöz, Cansu Çakar, Elmas Deniz, Ekin Kano, Seyhan Musaoğlu, Yasemin Özcan, Huo RF, Meray Şenocak, Merve Şendil, Ali Emir Tapan, Ayça Telgeren, Berkay Tuncay ve K.

Koleksiyonumdan Hislerime Tercüman Olan Parçalar/ Pieces From My Collection That Reflect My Feelings is the sequel of Medyartiz's 2013 dated exhibition / performance titled *Pirate Exhibition - between friends..*

For the performance, Medyartiz invited their artist friends to select an artwork from their collection that reflects their current inner state. The work they choose must have been a gift they received from a fellow artist. During the performance, they shared in turn the story of the piece with the audience.





HAHasks, 2017

as HAH with Ahu Akgün, Ayça Telgeren, Defne Tesal, Murat Yıldız

Collective reading performance

Duration: 30 min

Recording [link](#)

5533 is a contemporary art space based in the Istanbul textile traders market (imç) which formerly was a passage of music labels and recording studios in unkapani neighborhood. In the fall of 2017, they hosted a project by can altay and saz arkadaslari which consisted of transforming the space into a recording studio providing, free of charge, the setting, a pop-up studio, sound engineering support and distribution of the recorded works for local artists. The studio hosted many local bands and musicians alongside with artists, designers who recorded podcasts on different subjects. HAH participated in the project with a reading performance titled *HAHasks*.

HAHasks is an improvised and collective exercise of reading one after another, interview questions, from random art magazines to highlight the absurdity and the recurrence of the questions that are asked to artist.



We remember, After Joe Brainard and Georges Perec, 2017

Interactive performance

Duration: 40 min

HAHmekan, Istanbul

In the early 1970s, New York poet and artist Joe Brainard wrote a letter to a friend. “I am way, way up these days over a piece I am still writing called I Remember. I feel very much like God writing the Bible. I mean, I feel I am not really writing it but that it is because of me that it is being written. I also feel that it is about everybody else as much as it is about me. And that pleases me.” At once intensely personal and strikingly universal, Joe Brainard’s book “I Remember” is a list of memories, each of which begins with the incantation “I remember”. Inspired by Brainard’s book concept, even though he never read it, Georges Perec wrote also a book called “I remember” in 1978. Unlike Brainard, Perec’s book brings together unearth memories that were ‘almost forgotten, inessential, banal, common, if not to everyone, at least to many.’ At the end of the book Perec left a dozen or so blank pages so that the reader can record his or her own ‘I remembers’.

We Remember offers a collective ritual to fill together the blank pages in Perec’s book and to remind to each other what we can not forget.



Which Artwork in Art International Suits You Best? , 2014

as Medyartiz with Etem Şahin

Performance

Duration: 3 days

Art International Art Fair, Istanbul

Which Artwork in Art International Suits You Best? is a performance that Medyartiz presented during the Art International Istanbul art fair, as part of the Alternatives Section curated by Merve Ünsal and Özge Ersoy. The performance involved offering fair visitors a free test to help them find the artwork that best suits them. The test consisted of 17 questions with multiple choice answers, none of which were related to art.

On the opening day, Etem and Gizem took pictures of random artworks at the fair and printed postcards with a selection of twenty images. In the following days, they received participants in their corner of the Alternatives Section. After participants filled out the questionnaire, Etem and Gizem examined their responses, occasionally asked further questions, and finally decided - in a very arbitrary way - on the artwork that best suited them. The result was given to participants as a personalized note on the corresponding postcard with the image of the artwork.

Name:
Surname:
Occupation:

TAMAR
BARNICH
SELF EMPLOYED

Francesca Raspael

WHICH ART WORK IN ART INTERNATIONAL SUITS YOU BEST

Your favorite month?

APRIL

a) May b) July c) October d) February

Where would you like to go for your holidays?

a) Summer house b) Club Med c) Cultural sightseeing d) Space camp

Which fruit or vegetable would you rather have instead of your brain?

a) Celery b) Tomato c) Cauliflower d) Pineapple e) Apple

For a flat mate, you'd prefer:

a) Shaman b) Samurai c) American Indian d) Imam e) Stripper

NON! family

Your favorite dance:

a) Tango b) Lindy hop c) Ballet d) Oriental

there's no one ballet!

Your favorite element:

a) Air b) Earth c) Water d) Fire e) Aether

freedom
with...!

Your favorite animal:

a) Rhinoceros b) Phoenix c) Ant d) Swan

The job you would never do:

a) Accountant b) Paragliding teacher c) Animator d) Pharmacist

If you were to collect an item, it would be:

a) Stamp b) Propaganda posters c) Condom d) Bug e) Baby teeth

What type of book would you be?

a) Novel b) Encyclopedia c) Essay d) Poetry

Your diva:

a) Whitney Houston b) Dalida c) Maria Callas d) Ajda Pekkan

Your maxim:

- a) I'm faithful to truth even when I'm lying. ✓
- b) No star is born in an unchaotical land.
- c) A good partner is one with defaults, just like life, just like people.
- d) I don't believe in astrology, astrology should believe in me.
- e) I made a bicycle out of the glasses with which I contemplated life.

Which expression?

- a) To mess up, to bugger up
- b) Come Hell Or High Water
- c) A Leopard Can't Change His Spots
- d) Out of the blue

What would like to do when you feel down?

- a) I drink herbal tea at the window.
- b) I read the newspapers.
- c) I play Sudoku.
- d) I just do nothing because I don't know what to do.

You're loneliest moment:

- a) At night in my bed
- b) In the crowds
- c) In the W.C.
- d) In the traffic jam

How would you celebrate your birthday?

- a) Alone.
- b) At a dinner with my friends.
- c) In a balloon.
- d) I'll sing "Here comes the sun" at a karaoke bar.

You're worst nightmare?

- a) Having to retake the university entry exam.
- b) Losing my youth and beauty.
- c) Leading a monotonous and meaningless life.
- d) Losing my memory.



Virtüel Potansiyel, 2014

as Medyartiz with Etem Şahin

Performance

Duration: 2 days

Polistar, İstanbul

Virtüel Potansiyel is a public fortune telling performance that Etem Şahin and Gizem Karakaş realised at Polistar on the occasion of a collaborative project, “Su İkramımızdır” (Water is on the house), by Serra Tansel and Duval Timothy. Polistar was used as an event space during the exhibition and hosted screenings and performances around the themes of water and the local community. Central to the event was a filter, connected to Polistar’s tap, converting the water into clean drinking water permanently installed at Polistar. The clean water was served to the visitors and was extend to the street level to serve as a public water fountain for the passer-bys for the week.

For the occasion, Medyartiz invented new methods of fortune telling: while Etem was reading the participants future on random pages of poetry and art books, Gizem used different sizes of rings to predict their love life. Before each session, they asked the participant to drink water from Polistar’s trap, doodle something on a piece of paper and make a wish while dropping some water on it.



***Pirate Exhibition – Between Friends -*, 2013**

as Medyartiz with Etem Şahin

Performative exhibition

Duration: 1 day

Sütüdyo, İzmir

Pirate Exhibition – Between Friends is a performance where Etem Şahin and Gizem Karakaş presented their collection of gifts received from fellow artists, friends and special encounters. The performance consisted of showing reproductions of those gifts in a kind of an auction stage setting: while one of them was telling the story of a piece, the other was showing it passing through the public to finally hanging it on the wall. The public was only allowed to listen to the stories of the pieces and couldn't buy them. At the end of the performance, the audience had a limited time to look at the collection closely.



Gizem Karakaş is a visual artist and cultural worker based between Istanbul and Lyon. Her practice explores the emotional, political, and poetic dimensions of everyday life through auto fictional narratives. Working across photography, video, performance, sound, and text, she inhabits the ambiguous space between autobiography and fiction, examining intimacy, memory, and relational dynamics. Her narratives often emerge from small details such as phrases, song lyrics, anecdotes, or fragments of popular culture, which she distills into stories that move between “I,” “you,” and “we,” reflecting on how connections are formed, how memory circulates, and what remains unsaid within shared experiences.

Grounded in a radical subjectivity and a sensitivity to the affective and structural dimensions embedded in ordinary forms of sociability, Karakaş often stages herself, friends, or collaborators within performative frameworks that combine autofiction, reenactment, and documentary gestures. Humour and melodrama play an important role in her practice, transforming personal fragility into a space for shared reflection. She conceives of art as a relational space in which new forms of being together can be rehearsed, where vulnerability, humour, and tenderness become gestures of resistance and renewal.

Friendship, care, and collaboration form the core of her approach, functioning both as subjects and as conditions of production. She understands collaboration as both an artistic method and a survival strategy, developing collective processes grounded in encounter, exchange, and hospitality. Alongside her individual practice, she has initiated and participated in various collaborative frameworks and artist collectives, including Medyartiz (since 2011), Hayırlı Evlat (since 2017) and HAH (from 2017 to 2020).

Gizem Karakaş (1987, Ankara)

Lives and works between Istanbul and Lyon

<https://www.bengizemkarakas.com/>

EDUCATION

2009-2011 MA, Arts & New Medias, Université Paris I Panthéon Sorbonne and ENST, Paris

2006-2009 BA, Visual Arts, Université Paris I Panthéon Sorbonne, Paris

RESIDENCIES & FELLOWSHIPS

2026 ENSBA Post-graduate Art program, Lyon

2025 Can Serrat, Barcelona

2025 Cité Internationale des Arts, Paris

2024 Can Serrat, Barcelona

SAHA Studio, Istanbul

2022 Garp Sessions, Facilitator with David Horvitz, Çanakkale

2020 Arter Research Program, Istanbul

SOLO - DUO EXHIBITIONS

2025 *Hand It Along*, Üçgünlük Sergi, Istanbul

2021 *Two into One*, with Borge Kantürk, online exhibition, Monitor

2019 *We Are Not Innocent*, Depo, Istanbul

2015 *Your Last Chance To Visit Studio!*, Galerist, Istanbul

2013 *Pirate Exhibition-Between Friends-*, as Medyartiz, Sütüdyo, Izmir

GROUP EXHIBITIONS

2026 *Archipelago of Whispers*, Cur. Deniz Kirkalı & Elham Puriya Meh, 421, Abu Dhabi
Law of Attraction, curated by Eda Berkmen, Erimtan Arkeology and Art Museum, Ankara
Shhhhturz - Aman Yavaş, curated by Julie Portier, 2026, Monopôle, Lyon

2025 *Müdavim*, Olimpiyat, İstanbul

This is not a collaboration, as Medyartiz, 5533, Istanbul

2024 *New Lands*, curated by Necmi Sönmez, Arkas Sanat Merkezi, İzmir

2022 *I am Nobody. Are You Nobody Too?*, curated by Selen Ansen, Meşher, Istanbul

Rounded by Sleep, curated by Eda Berkmen, Arter, Istanbul

2021 *A question of taste*, curated by Ulya Soley, as Hayırlı Evlat, Pera Museum, Istanbul

2020 *Solidarity for Mor Çatı Women's Shelter Foundation*, online exhibition

Room-Chain, Online exhibition, The Rollo Art Project & bantmag

2019 *Here and Where*, Sinopale 7, as Hayırlı Evlat, Sino

Young, Fresh, Different 10: One Must Continue, curated by Burçak Bingöl, Zilberman Gallery, Istanbul

2018 *Darağaç III*, Darağaç, İzmir

Eskiz Hali, Galeri 5, Istanbul

There Is Another Possibility: About Open Space and Artist Collectives, as HAH, Kasa Gallery, Istanbul

2017 *Social Circus*, Gaia Gallery, Bodrum

Maybe, We Will Benefit From Our Neighbor's Good Fortune, as HAH, Halka Art Project, Istanbul

vesile, Hahmekan, Istanbul

Look At Me, Abject Gallery, New Castle

Are We Happy?, Galeri 5, Istanbul

2016 *How East?*, curated by Prizma Space, Television Space, Witten

Glory Hole, curated by Hande Oynar, Gaia Gallery, Istanbul

2015 *Bring Your Own Beamer*, curated by Fatma Çolakoğlu & Ulya Soley, Pera Museum, Istanbul

2014 *Moving Image Presents*, Moving Image Istanbul

Akbank Contemporary Artist Prize Exhibition, curated by Katia Anguelova & Fatoş Üstek,

Aksanat, Istanbul

Formless. Fluid Reality in New Media Art, curated by Derya Yücel, SantralIstanbul, Istanbul

2013 *Young, Fresh, Different IV*, Zilberman Gallery, Istanbul

PERFORMANCES

2025 *Work of H'art*, as Medyartiz, Zeytuna Cezayir, Istanbul

2024 *Between Us - if there were a secret*, SAHA, Istanbul,

2023 *From Medyartiz To You II*, as Medyartiz, Cité internationale des arts, Paris

From Medyartiz To You I, as Medyartiz, 5533, Istanbul

Timeserving Cards, reading, ChertLüdde Gallery, Berlin

2020 *My Liar Valentine*, as Medyartiz, Darağaç, İzmir

HAHreads, as HAH, radio performance, radyomodyan

2019 *Modyogayd*, as Medyartiz, as part of *Celebration*, Cur. Selen Ansen, Arter, Istanbul

An Attempt to Connect, as HAH, 16th Istanbul Biennial, Digestion Programme, Istanbul

Concealing A Truth, as Medyartiz, Depo, Istanbul

We Remember, After Joe Brainard and Georges Perec, Depo, Istanbul

2018 *Pieces From My Collection That Articulate My Feelings*, as Medyartiz, Galerist, Istanbul

2017 *HAHasks*, as HAH, MÇPS Recording Studio created by Can Altay & Saz Arkadaşları, 5533, Istanbul

We Remember, After Joe Brainard And Georges Perec, HAhmekan, Istanbul

Discernment, Mamut Performance, Istanbul

2016 *The Ground Has Ears*, Gaia Gallery, Istanbul

2014 *Which Artwork In Art International Suits You Best?*, as Medyartiz, Art International, Istanbul

Virtüel Potansiyel, as Medyartiz, 'Water Is On The House', Polistar, Istanbul

- 2014** *Virtüel Potansiyel*, as Medyartiz, Maquis Projects, Izmir
- 2011** *The Incredible Live Streaming Found Footage Show*, Hors Pistes Festival, Centre Georges Pompidou, Paris

PUBLICATIONS & WRITING

- 2025** *Kusurlarımıza*, Sanat Dünyamız
- 2023** *36 questions to fall in love*, in Garp Sessions: Documentation and Commissioned Works 2019-2022, ed. Garp Sessions, nocturne
- 2022** *Column series (PS:)*, Art Unlimited
Others: Portraits in *Locus Solus*, ed. Selen Ansen and Süreyya Evren, Arter
- 2021** *Remembering the Future* as part of Re: [aap_2019], ed. İz Öztat and Merve Ünsal, Arter
- 2020** *Timeserving cards*, card deck, (edition of 100 TR / 100 EN), onagöre
Devir, editor, exhibition e-catalog, Galeri 5
- 2019** *Reminders for Myself* in *Young, Fresh, Different 10: One Must Continue*, ed. Çağla Özbek, Zilberman Gallery
- 2018** *HAHcalendar*, Art Unlimited
- 2017** *Vesile*, exhibition catalog, HAH
- 2014** *Feminine and Ferocious* in *Carte Blanche to Nil Yalter*, exhibition catalog text, Galerist
- 2013** *Appearing and disappearing on the net: the work of Systaime and Camille Laurelli* in *Mobility and Fantasy* in *Visual Culture*, ed. Lewis Johnson, Routledge Advances in Art and Visual Studies

TALKS, WORKSHOP & JURY SERVICE

- 2025** Jury member, Can Serrat Residency Selection Committee
- 2024** Jury member, SAHA Studio Selection Committee
- 2022** *Guilty Pleasures*, Writing workshop, Arter Museum, Istanbul
- 2021** [Live Google Doc conversation](#) with Serra Tansel
Two into One, Artist talk with Borge Kantürk, moderated by Monitor
Getting to know Hayırlı Evlat, Artist talk with İpek Hazmaoğlu & Serra Tansel, moderated by Ulya Soley
The Formula of Happiness, Writing workshop with İpek Hamzaoğlu & Serra Tansel, Pera Museum, Istanbul
- 2020** Jury member, Arter Research Program Selection Committee
- 2019** *Modyogayd*, Artist talk with Etem Şahin, Arter, İstanbul
Bırak Kendini, Artist talk with İpek Hazmaoğlu & Serra Tansel, Sinopale 7, Sinop
- 2017** *Unexpected Visitor*, Artist talk with Ali Emir Tapan & Lara Ögel, Space Debris, Istanbul
Remake, video art and cinema, series of 3 workshops, Lycée Saint Joseph, istanbul
- 2016** *Special Topics In Video as a Contemporary Art Medium*, Guest Artist, Boğaziçi University, Istanbul
- 2014** *Arts and Culture Management*, Guest Artist, Istanbul Bilgi University, Istanbul

- 2013** *Moving Images In A Digital Age*, Guest Artist, Izmir University Of Economics, Izmir
- 2011** *First International Symposium on Visual Culture*, Lecturer, Bahçeşehir University, Istanbul

CURATORIAL PROJECTS

- 2019** *Devir*, collective exhibition project, Galeri 5, Istanbul
- 2018** *Capsule*, co-curated with Amira Arzık, Saint-Joseph French High School, Istanbul
- 2017** Etem Şahin, *Instruments*, Galeri 5, Istanbul
Peri Sharpe, *Infra-Ordinary*, Galeri 5, Istanbul
Are We Happy?, Galeri 5, İstanbul
- 2015** *Teneffüs*, Galeri 5, Istanbul, TR
- 2014** *Carte Blanche To Nil Yalter*, assistant curator to Nil Yalter, Galerist, Istanbul

COLLECTIVES

- 2011 - On** Medyartiz, artist duo with Etem Şahin
- 2017 - On** Hayırlı Evlat, artist collective, co-founder
- 2019 - On** Korospular, Queer feminist choir, member
- 2017-2020** HAH, artist collective, Co-founder

PROFESSIONAL EXPERIENCE

- 2017-2025** Cultural Events Coordinator, Saint-Joseph French High School, Istanbul
- 2019-2021** [Açık Seminer](#), public seminar program with poşe art initiative and Murat Alat
- 2012-2022** Freelance writer and contributor, Art Unlimited, Istanbul
- 2015-2020** Art Consultant, Galeri 5, Istanbul
- 2012-2017** Visual Communications & Artist Liaison, Galerist, Istanbul
- 2012-2015** Assistant Editor & Advertising, Art Unlimited, Istanbul