

2020

Yarayışlı/ Functional, Galeri Apel, İstanbul

[Taksim Cumhuriyet Sanat Galerisi, İstanbul,](#)

Dişil Enerji, ISMMMO Galerisi, İstanbul

2019

Tuhafiye/ Haberdashery Galeri Apel, İstanbul

Umay, Dokuma Sanatçılar Sergisi, Mersin Üniversitesi

Raku Tabaklar, Fahri Türk Konsolosluğu, Leiden, Hollanda

Okuma Köşesi/ Reading Corner, Galeri Apel, İstanbul

2018

Yerel botanik ve ahşap baskı üzerinde çalıştay, Mersin Bilim Festivali, Mersin ve TAGEM (Tarımsal Araştırmal Genel Müdürlüğü) ve EgeKent Okulları, İzmir,

Konu Kadın Değişil, Kadın Meselesi, Fulya Sanat Merkezi, İstanbul

İstanbul Çocuk ve Gençlik Bienali, Oyun Yazma ve Drama Çalıştayı, İstanbul

2017

[Liman, Galeri Apel, İstanbul](#)

4'üncü İstanbul Seramik Günleri, Galeri Maksem (İBB Cumhuriyet Sanat Galerisi), İstanbul Sanat aracılığıyla balarılarının hakkında eğitim vermek ve bilgi yaymak amacıyla 'Arı Aşkına' sanatçı inisiyativin kurması. İlgili eylemler ve sergiler:

Yangında ilk kurtulacak, Hollanda Konsolosluğu ve Bağımsız Göcebe Sanatçı Ensiyativi ile İTÜ'de, İstanbul

VI Sinop Bienali, Gravür ile bir kitap basma çalıştayı. Bodrum Bienali, Muğla,

Nostospektif II, Galeri Apel, İstanbul

2016

Balkon, Galeri Apel, İstanbul

Su yürüdü, solo sergisi, Galeri Apel, İstanbul

3'üncü İstanbul Seramik Günleri, Galeri Maksem (İBB Cumhuriyet Sanat Galerisi), İstanbul

[Paslaşmalar, Caddebostan Kültür Merkezi, İstanbul](#)

2015

[Saprising/ Su yürüdü, solo sergisi, Galeri Apel, İstanbul](#)

[Don't Step On My Vein!-Mines and Ores, Galley Apel, İstanbul](#)

[Around-Tekirdağ](#)

[Perpetrator Unknown-Nevruz, Gallery Apel, İstanbul](#)

2014

[Territory, Help Yourself-Abduction, Gallery Asphalt, İstanbul](#)

2013

[Sturdy Fence](#)

[Territory I-Abduction, Gallery Asphalt, İstanbul](#)

[There Is In No God There-1st Bodrum Biennial, Bodrum, Muğla](#)

2012

[Big-Small-Büyükçekmece Lake, İstanbul](#)

[I am human too-Çankaya, Ankara](#)

2020

Taksim Cumhuriyet Sanat Galerisi, Istanbul,

Materşah serisi

Fillerin yaşam kültüründe, üyeler geniş aile gruplarında yaşarken, Materşah olarak adlandırılan ihtiyar dişiler lider rolü üstlenir. Son derece kuvvetli hafızalarıyla Materşahlar, geçmişi detaylı bir şekilde hatırlayıp, göç yollarının rotaları, su ve yiyecek kaynakları, tehlikeli bölgeler gibi önemli detayları akıllarında tutarak, ailelerinin fiziksel sıhhati ve güveninden mesul olurlar. Ayrıca, eskiden tanıdıkları fillerle karşılandıklarında merhabalaşır; ölmüş aile üyelerinin kemikleriyle karşıladıklarındaysa bir nevi ritüel ile ölenleri hatırlayarak saygıyla selamlarlar. Bunu yapmakla geniş ailenin geçmişini paylaşır, tüm üyelerin aile bilgisini ve kültürünü pekiştirir, ruhların sıhhatini de korumaya çalışırlar.

Günümüzdeki Batı modeli insan topluluğunda, daima genç gözükme kadının rolüne biçilen bir özellik olarak çok önemli sayılır. Doğurganlık yaşını geçen ve insanın soyunu devam ettirme yetisini kaybeden kadınların rolü önemsizleşir. Materşah çalışmaları bu düşünce üzerinde durmaya bir davettir.

English

Matriarch

Works from the series Matriarch, related to the role of women in relation to time during their lifespan.

In the elephant life's culture, members of large families live in groups, where the eldest female members called Matriarchs take on the role of leaders. Using their extremely strong memories, they remember the past in a detailed way; their migratory routes, water and food supplies and looming dangers. This way they take responsibility for the physical health and safety of their families. They will also greet acquainted elephants and groups they meet on their travels as well as ceremonially caressing the bones of deceased elephants they once knew, greeting and remembering them. By doing so, they share the collective past with the members of their extended family and strengthen the groups' knowledge and culture, guarding and keeping the spirits of the group healthy as well.

The role of women in Western culture is to look young at all times. Women that have visually surpassed their reproductive age are deemed less important. The Matriarch series are an invitation to ponder on this subject.

2017

Hommage to Turner

While I was working on the group of pictures that later would become *Homage to Turner*, Turner's picture called, *The Slave Ship, Slavers Throwing overboard the Dead and Dying, Typhoon coming on*, was swimming around in my head repeatedly.

During the time of slave trade, some of the captains carrying slaves would throw overboard slaves that were dead or supposedly dead, pretending they lost them during a storm. Like this, dead slaves were worth more than live slaves.

As today's newspapers write about 'boat people' drowning while trying to reach safe havens, during Turner's time, newspapers would write about this injustice. Not much seems to have changed since the 1840's. Great numbers of people fleeing their homeland because of political or economic reasons are setting out on an extremely dangerous journey over sea. From them that never reach the shore or harbor because they sink with their ships or drown, we never hear anymore.

2016

Paslaşmalar IV // KONTRATAK

"...Spinoza'nın dediği gibi insanın en büyük düşmanı tek başına olmaktır. Bireyler olarak var oluruz ama birey olarak kalmak için başkalarına ihtiyacımız vardır. Nedeni basittir: Kimse tek başına hayatın büyük güçleri karşısında var olma direncini (*conatus*) etkin bir şekilde sergileyemez veya artıramaz. Başkalarından etkileniriz ve başkalarını etkileriz. Kim bu etkiyi tek taraflı olarak işletmeye kalkarsa yaşamın genel prensibine aykırı hareket etmiş olur ve doğal olarak onunla olan iletişim kesilir. Her şeye sahip olduğunu düşünen ve dolayısıyla kimseyi muhatap olarak almayan bir kraldan ya da efendiden daha yalnız ve güçsüz kimse yoktur. Başkalarının etkisine kapalı bir dünya yaratan birey, dünyasını zenginleştirmek yerine yoksullaştırmayı tercih ederek fikirlerini ve duygularını köreltir. Oysaki üretken insan bunun tam tersini yapar, daima başkalarından alır ve verir. Kendini dışarıya kapatmaz, daima açar...

Üretken insanın başka bir adı da sanatçıdır. Öyleyse sanatçının dünya karşında tüm algılarını açık tutmasından daha doğal ne olabilir. Bu hesapla o, sanata olduğu kadar felsefe, siyaset, sosyoloji vb. bilgi türlerine de aşınadır. Sadece kendi çağdaşlarıyla değil, sanat tarihine adları yazılmış olan başka sanatçılarla da etkileşim içinde çalışır...

Paslaşmalar sergisi, dördüncü yılında, *Paslaşmalar: Kontratak* üst başlığı altında bir kez daha sanatçıları başka sanatçılarla ilişki içinde düşünmeye ve üretmeye davet ediyor. Bu defa öne çıkan tavır, sanatçıların birbirleriyle alış veriş ilişkisinde birbirlerine karşı oluşturdukları direnme noktalarını daha çok vurgulamak: Yan yana gelen iki sanatçı ve yapıt birbirlerine karşı nasıl direnir? Bu direnme ilişkisinden nasıl yeni bağlantılar doğar ve farklı anlamlar ortaya çıkar? Birbirine karşı duran ya da direnen iki farklı yapıt bu karşıtlık ilişkisinden nasıl olumlu bir sonuç çıkarır? ... “

Nusret Polat

(*sergi kataloğu yazısından*)

Paslaşmalar IV Kontratak sergisi için, Maria Sezer ‘Orospu Dolması’ isimli video filminde, kadınlar birbirlerine sözel olarak yemek tarifeleri verirken gösteriyor. Kadınlar yüzyıllarca ailelerini sıhhatli ve mutlu tutmak için bu bilgileri birbirleriyle paylaşıyorlar. Bu önemsiz gibi gözüken hareket hayati bir

şey olabilir ve kadının yetişmesinin önemli bir parçadır

2015

Su yürüdü

Bahçıvan bilir, su, ancak zamanı geldiğinde yürümeye başlar. O ana kadar sabırla beklemek ile geçer veya tam tersi, geç kalmadan yapılması gereken işler bir an evvel yapılır. Akımın zamanlamasından kaçmak nafi.

Saprising

The gardener knows, saprising only starts when it's time is there. Until than, one can only wait impatiently or contarily, take action to do the things that have to be done before it is too late. Trying to escape the flow of saprising-time is futile.



Don't Step On My Vein!-Mines and Ores, Gallery Apel, İstanbul

While surfing the internet I found that every village, area or city is sharing pictures of their favorite places there. Most of the pictures consist of photographs of unspoiled nature. These photographs are an important part of the local people's collective psyche and are part of their "home"s icons.

While I was making paintings of these places looking at the found photographs, I was wondered how much longer these beloved places would stay as they are.

Today everywhere is in danger. We find ourselves in a time where nothing is more important than what brings monetary profit in the short run. Decisions about the destination of places are made by others than the local people. This situation has created a sense of loss and "disownedness" in the collective psyche.

Our veins are trodden upon in a bad way.

Depicted places: *

Artvin Şavşat

* Ağrı Yazılı Köyü

* Düzce Topuk Yaylası

* Fırtına Deresi Vadesi

* Ağrı Dağı

* Kuzuculu Amanos Dağları Mantos Yaylası

* Artvin Yaylası

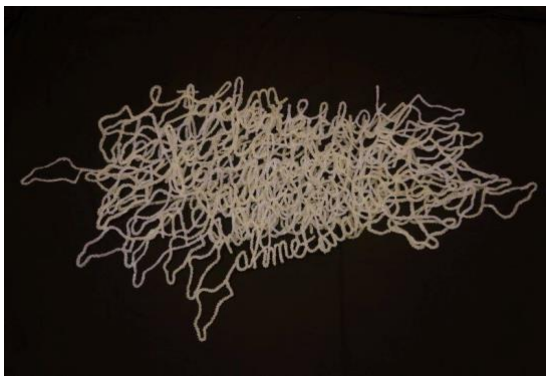
* Kocaeli Pembe Kayalar

* Kocaeli Kerpe



Around-Tekirdağ

Maria Sezer made a sculpture from tree trunks and branches which resembles a human face coming out of the earth and watching around.



Perpetrator Unknown Nevruz, Gallery Apel, İstanbul

Jumping over a fire and through smoke during Nevruz one gets cleansed and prepared for a new beginning, ready to throw off the old and embrace the new.

Thinkers, writers activists, and common people, known or unknown have lost their lives while symbolically jumping over the fire making their ideas public. They were hoping to rid society of

faltering systems, make changes and aiming to initiate new starts. Their killers are mostly unknown, but these people's spirits, inhabit the smoke and clouds. Their lost lives and aborted beginnings occupy a place in dark corners of Turkey's collective conscience.

For the same exhibition, Sezer made "Perpetrator Unknown, burned". This piece consists of a 3D map of Turkey made up from burned wood. The work was placed at the top of the stairs of the art gallery, where everyone going to the second floor was forced to jump over the burned map. The map was trodden upon and moved place. A video film was made of this at the opening night.

2014



Territory, Help Yourself- Abduction, Gallery Asfalt, İstanbul

Territory, Help Yourself

This work is a continuation of Territory I that I made for the exhibition “Abduction” in Galeri Asfalt in 2013. The exhibition was about illegal human traffic and trade. I concentrated on the boat people fleeing their country for socio-economic or political reasons. Many of

whom drown. Those immigrants that manage to

reach the affluent world often have to go into hiding and live in a self-inflicted prison. They work at underpaid illegal jobs. Ironically, while looking for socio-economical or political freedom they are imprisoning themselves.

I draw a parallel between illegal immigrants and bees. Bees are generally “kept” for the profit of man. Much of the wealth of affluent societies was made possible by ‘keeping’ people. I worked on the idea that we have enslaved bees as well. The beekeeper catches bees and houses them in a hive, so they work for him. To keep invaders and foreign matter out, the bees remodel the entrance to the hive and kit every possible hole and crevice with propolis and wax. In defining their territory, they create a kind of prison for themselves. The traces on the wall hangings are made by bees and remind me of prison bars. The hangings consist of pieces of cloth that I use while beekeeping.

To promote an affluent lifestyle, or as advertisements like to put it, a safe and comfortable lifestyle, we get bombarded with advertisements at all hours of the day. Their continuity and repetition create a subconscious psychological belief. We tend to believe we deserve and have the right to have every object of our desire.

The series of trays called “Help Yourself” does not only stand for the serving of food and drink during the intervals for advertisement but also symbolize everything connected to a safe and comfortable lifestyle as promoted and promised by advertisements.

The serving trays are a metaphor for the affluence of certain groups of people. This affluence is paid for by others, often living in extreme poverty, terrible political climates and becoming displaced persons. The scenes on the trays are sinking boats.

While I was making the paintings under glass on these trays, William Turner's painting called "The Slave Ship, Slavers throwing overboard the dead and dying- typhoon coming (1840)", kept whirling around in my head. During the slave trade, some captains would throw overboard slaves illegally, dead or alive, in order to receive insurance money for their lost "wares". Indeed, dead slaves were more valuable than live slaves. This made news in the papers at its time, just as we read and see on tv about the "boat people" nowadays. Not much seems to have changed since the 1800s.

You may wonder why the drowning beehives symbolize those people that leave their homes and travel unsafely to look for a better life. In our day, we enslave bees, we make them work so hard and travel so far that they perish by the millions. I see a parallel here.

We live in a society where consumption is the highest good. This attitude started during the industrial revolution, it is now very outdated and must change. I presented a program every fortnight on Açık Radyo from 2014-15 where I talked about bees and related issues, which was part of my artwork, a type of performance. At the exhibition, I played a part of some of the programs (without advertisements!) about worker bees as well.

2013



Sturdy Fence

Maria Sezer is a suburban. Since 15 years, she lives near Terkos Lake, one of the old water reservoirs of Istanbul. For these last 15 years, she has witnessed an evergrowing "building-fever" in this periphery of Istanbul where rural life intersects with urban developments that are changing the face of Istanbul and that uncover dominating and latent power dynamics. The landscapes at the peripheries, often regarded as wastelands and considered to be

sites for speculation, are overlooked in the process of city planning. Roads, compounds, houses, and a new airport are being planned and built. Land prices have soared and the once open pastoral land is now cut into pieces and fenced in. The natural and agricultural landscape of old is disappearing. Politics of speculation are leaving their scars on the landscape. The English painter Constable was deeply influenced by the social and economic impact of the industrial revolution. During his time, the great migration to the cities had begun and it is still going on in other parts of the world, which are now industrializing, over the last 50 years in an accelerating pace in Turkey as well. Istanbul is bursting out of its boundaries. Constable saw that the 'old' way of life was disappearing. His father possessed a mill and farm and Constable was supposed to manage it after his father. Instead, he chose to take possession of the land by painting it.

In a reaction to the disappearance of the pastoral landscape of the north-west periphery of Istanbul, Maria Sezer decided to draw the quickly disappearing narrow roads and the landscape around them. Many of the old roads are now being cut off by the highways that are being built and so cannot be used and the landscape around them seen anymore by locals or suburbanians traveling to and from Istanbul. The only way to take possession of these old roads and landscape seems to be painting them like Constable painted his disappearing surrounding ca.

200 years ago.

The parts of land that remain their old pastoral character are rendered with pastels whereas the new roads and the newly fenced-in pieces of land were documented with photographs. Their juxtaposition is meant to make the situation painfully clear.



Territory I-Abduction, Gallery Asphalt, İstanbul

The beekeeper catches a swarm, houses the bees and looks after them. In order to keep their natural enemies out, the bees will cover all possible cracks and holes in their new house and minimize their entrance to the hive with propolis. Bees can live without human interference, for the human race though, life without bees will become more difficult. "Territory I" was made for the exhibition called "Abduction", which focussed on all ideas around illegal human trafficking and trade. The material used for the work 'Territory I' are pieces of cloth used for covering the frames of beehives. The

pattern the bees make onto these clothes, resemble prison bars. The bees create a barrier between the outside world and their home. Like illegal immigrants will also hide from the outside world. When one has to hide from the outside world, one is not free anymore.



There Is In No God There-1st Bodrum Biennial, Bodrum, Muğla

“The concept of the 1. Bodrum Biennial was taken from the book “Aganta Burina Burinata” written by Cevat Şakir Kabaağaçlı in 1946, the writer also known as the fisherman of Halicarnassus. The book is based on the ideas of longing, passion, belonging and the search for oneself. In this book, the main character has a strong longing for the ‘open sea’. At the same time to set sail

means to face one's fears and risk the things one cherishes most in life. When the fishermen set out to sail into the open sea for the first time, from the deck, the shout out towards the sea, sky and land: “Aganta, Burina Burinata”, greeting everything alive.”

Banu Grote, Curator of the I. Bodrum Biennial.

2012



Big-Small-Büyükçekmece Lake, İstanbul

This exhibition was made for the Büyükçekmece Lake, a lagoon West of İstanbul. It contains 3 sculpture which stands in the lake and 25 photographs which are posted on the outside wall of the amphitheater situated next to the lake.

The sculptures were made inspired by and with microscopic plankton in mind. Maria Sezer blew up their shapes in order to state their importance for the ecological system. Organic materials mostly found in the wetland area like weeping willow, reeds, bamboo and so forth, were used to build the sculptures. The sculptures are exhibited in the water and move by the force of the wind. One of them is connected to the shore by means of a small pier. Like this, on-viewers can walk towards the sculpture and move the sculpture by hand as well.

As part of the food chain, plankton ends up in the human belly as well. To commemorate that Sezer painted, with red clay, shapes inspired by plankton on a big group of volunteers bellies. All volunteers live in the vicinity of the lake. Büyükçekmece has a big young population. The

photographs of these were exhibited on the walls of the amphitheater next to Büyükçekmece Lake.



I am a human too-Çankaya, Ankara

I am human too. Human relations in the public space.

Salto mortale

In the context of the celebrations of the 400th year of Turkish- Dutch relations taking place in

2012, speaking about human relations in public space (both physical and metaphorically) can seem ironic from certain points of view.

Supposedly, in public space, human beings, regardless of ethnic or social background, color, gender, and cultural background can move around freely and express their ideas. This should form the basis for mutual respect and understanding between people.

As long as Turkish citizens have to overcome the severe degrading experience of doing backward “salto mortales” in order to obtain a visa to enter Holland, it is a delusion to expect any form of true contact between these people.

Therefore Maria Sezer has had herself photographed whilst at the doorstep of the Dutch consulate's visa office, putting herself in the place of any Turkish citizen who wants to travel to Holland for whatever reason.