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Leylâ Gediz



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Leylâ Gediz approaches painting as a thought process and discursive practice to explore the relationship between figuration and its conditions of possibility. Using a limited palette, her process-oriented practice incorporates fragments of everyday life filtered through contemporary image-processing technologies. Her paintings are structural experiments that dislocate and rearticulate the relationship between background and figure, simultaneously deconstructing painting into its constitutive materials and processes and rearticulating it through techniques of assemblage.

Gediz's painting is about recomposing the world from the standpoint of what is usually kept out of the frame, drawing attention to what constitutes the support structures of everyday life and painting as a practice. Cardboard boxes, packaging units, stretchers, cables, and joints, made to be compatible with the objects they support, connect, and protect, are at the center of her compositions. Attempting to define a perspective through the margins, starting from the subordinate and nomadic positions of bodies, objects, and tools, Gediz operates like a surrealist ethnographer of displacement and diasporic existence, engaged in the excavation of the emotions that everyday fragments evoke when taken out of their literal and metaphorical backgrounds.

These fragments are played out through random, found, mundane yet useful objects, people close to her heart, the light and shadow they cast on each other, and their sometimes awkward volume in space. At first glance, Gediz's compositions seem to pay homage to the grid as a primary form of spatial organization, repeated through the forms of the canvas, stretcher, screen, and net; but the meticulous painterly operations of shading that distance every other fragment from its background fully reinscribe them in the realm of mimesis. Through her subtle painterly composition, Leyla Gediz conveys an unstable, strange, and hybrid reality that hovers in that fragile zone between fiction and non-fiction.

Leylâ Gediz (b. Istanbul, 1974) lives and works in Lisbon. She completed her MA in Visual Arts at Goldsmiths College (London, 1999) and a BA in Fine Art (Painting) at the Slade School of Fine Art, UCL (London, 1998).

Her recent solo exhibitions include “Home Staging” at CAC Cosmos (Lisbon, 2024); “Cosa Mentale”, Galerie L’Atlas XTHEPILL (Paris, 2022); “LayerFromBackground” supported by Calouste Gulbenkian Foundation, Edificio EPUL de Bartolomeu da Costa Cabral, Martim Moniz (Lisbon, 2022); “Denizens”, THE PILL (Istanbul, 2019); “ANAGRAM”, OJ Art Space (Istanbul, 2018). Her notable group exhibitions include “This Play” cur. by Emre Baykal, ARTER (Istanbul, 2022); “Hybridish” cur. by Alistair Hicks, Georg Kargl Fine Arts (Vienna, 2020); “Words Are Very Unnecessary”, cur. Selen Ansen, ARTER (Istanbul, 2019); “The New Normal”, The Hangar (Beirut, 2017); Freundschaftsspiel Istanbul, Freiburg Museum Für Neue Kunst (Freiburg, 2016); “Every Inclusion Is An Exclusion of Other Possibilities”, SALT Beyoglu (Istanbul, 2015); “Skeptical Thoughts on Love” cur by Misal Adnan Yildiz, Künstlerhaus Stuttgart (Stuttgart, 2014); Istanbul Eindhoven-SALT VAN Abbe: Post ‘89, SALT Beyoglu (Istanbul, 2012); “Dream and Reality - Modern and Contemporary Women Artists From Turkey”, Istanbul Museum of Modern Art (Istanbul, 2011).

Leylâ Gediz’ work is included in prestigious public and private collections such as Istanbul Modern, Arter (Istanbul), ARCO Foundation (Spain) and Van Abbemuseum (Eindhoven). In 2023 she was the recipient of the Sovereign Portuguese Art Prize by public votes.

LEYLÂ GEDİZ

1974, Istanbul.

Lives and works between Istanbul and Lisbon.

Education

- 1999 MA Visual Arts, Goldsmiths College, London, UK
- 1998 BA Fine Art, The Slade School of Fine Art, UCL, London, UK
- 1997 Erasmus Exchange, Städelschule für Bildende Künste, Frankfurt am Main, DE
- 1994 Foundation Course, Chelsea College of Art and Design, London, UK

Solo Exhibitions

- 2025 Stagehand - Act II, THE PILL, İstanbul, TR
- 2024 Stagehand, THE PILL, Istanbul, TR
Curtain Call, Cur. Orsola Vannocci Bonsi and Mattia Tosti, CAC - Cosmos, Lisbon, PT
- 2023 Missing Cat, Purdy Hicks Gallery, London, UK
- 2022 Cosa Mentale, L'Atlas X THE PILL, Paris, FR
Layer From Background, produced in partnership with Tecla PLAY, supported by The Calouste Gulbenkian Foundation, Edifício EPUL de Bartolomeu da Costa Cabral, Martim Moniz, Lisboa, PT
- 2021 A Solo Presentation: Leylâ Gediz, The Digital Space of the Community, ARCO E-EXHIBITIONS
Nocturne, Aç Yazı 13, Aç Yazı için 32 kapak, Norgunk, Dirimart, Istanbul, TR
- 2019 Denizens, THE PILL, Istanbul, TR
- 2018 ANAGRAM, OJ Art Space in collaboration with THE PILL, Istanbul, TR
- 2017 Serpilen, THE PILL, Istanbul, TR
Parabéns, Amsterdam Gallery Night at Akıncı, Amsterdam, NL
- 2014 Kilimli Konak, Topağacı İhlamur Yolu, Istanbul, TR
- 2012 Reverb, Kulüp Külâh, Istanbul, TR
- 2011 Coming Soon, Rampa, Istanbul, TR
- 2010 Under Construction, Curated by Marita Muukkonen, Kaapelin Galleria, HIAP, Helsinki, FI
Subject: Free, Galerist, Istanbul, TR
- 2009 noa noa, Galerist / Tophane, Istanbul, TR
Follower, Österreichisches Sankt Georgs Kolleg, Istanbul, TR
- 2008 Perfect Moment, Galerist, Istanbul, TR
- 2007 It Takes Two, Fabian-Claude Walter Gallery, Zurich, CH
- 2006 Passenger, Roberts & Tilton, Los Angeles, USA
- 2005 Uniform, Galerist, Istanbul, TR
- 2003 Keep it a Secret, Galerist, Istanbul, TR
- 2002 Fake Freedom Show, Galerist, Istanbul, TR

Group Exhibitions

- 2024 Painting Today, cur. Didem Yazıcı, Burcu Çimen, Yapı Kredi Culture, Arts and Publishing, İstanbul, TR
Es Estou Aqui, - Leylâ Gediz, Luisa Cunha and Rajja Malka, cur. Isabel Carlos, 119 Marvila Studios, Lisbon, PT
Walking within Memories - 4th Austrian High School Artists Exhibition, cur. Melike Bayık, Metrohan, Istanbul, TR
Suppose You Are Not, cur. Selen Ansen, Arter, Istanbul, TR
- 2023 Winter Exhibition, cur. Purdy Hicks Gallery, London, UK
The 2023 Sovereign Portuguese Art Prize, Sociedade Nacional de Belas Artes, Lisbon, PT
Porta Entreaberta, cur. Francisca Valador, supported by The Calouste Gulbenkian Foundation, Ajuda, Lisbon, PT
Collective Healing, cur. Ayça Okay, Metrohan, Istanbul, TR
7 Collectors 7 Artists, Ferda Art Platform, Istanbul, TR
- 2022 AS IF IT COULDN'T, THE PILL, Istanbul, TR
ThisPlay, cur. Emre Baykal, ARTER, Istanbul, TR
- 2021 Kartografya, cur. Ali Akay, Beyoğlu Kültür Yolu Festivali, Istanbul, TR
Interactions, Istanbul Modern, Istanbul, TR
Women: Navigating Presence and Absence - Power of the Word III, cur. Shahd Wadi, coordinated by Jessica Hallett, Diana Pereira and Susana Gomes da Silva, Islamic East Gallery, Calouste Gulbenkian Museum, Lisbon, PT
- 2020 Hybridish, cur. Alistair Hicks, Georg Kargl Fine Arts, Vienna, AT
- 2019 Almost There, cur. Seyhan Musaoğlu, Teona Burkiashvili, Tatiana Kochubinska, British Council, London, UK
Words Are Very Unnecessary, cur. Selen Ansen, ARTER, Istanbul, TR
- 2018 I Caught A Rat, We Caught Some Air, cur. Patrick C. Haas and Joans Schenk, Mélange, Art Düsseldorf, DE
Positive Space, cur. Alper Turan, Operation Room, Amerikan Hospital Art Gallery, Istanbul, TR
- 2017 Ev / Home. cur. Derya Yücel, Evliyagil Museum, Ankara, TR
Surreal House, THE PILL, Istanbul, TR
There is no Rhinoceros in the Room! Leyla Gediz, Deniz Gül and Ali Taptık, Ariel Sanat, Istanbul, TR
The New Normal, organized by Murat Adash and Hiba Farhat, The Hangar, Beirut, LB
- 2016 Freundschaftsspiel Istanbul : Freiburg, Museum Für Neue Kunst, Freiburg, DE
Ohne, mekân68, Vienna, AT
States of Portraits, cur. Ali Akay, açikekran, Levent, Istanbul, TR
- 2015 Self-Help, İnci Furni and Leyla Gediz, Produced by Bige Örer, Elhamra Han, Beyoğlu, Istanbul, TR
Every Inclusion is an Exclusion of Other Possibilities, Salt Beyoğlu, Istanbul, TR
Middle of the Path, Schau_Raum, cur. Didem Yazıcı, Museum für Moderne

- 2014 Kunst, Freiburg, DE
The Moving Museum, Istanbul, TR
Summer Resort for a Song, cur. Borga Kantürk, Depo, Istanbul, TR
Skeptical Thoughts on Love, Künstlerhaus Stuttgart, Artistic Director: Misal Adnan Yıldız, Stuttgart, DE
Trocadero, cur. Nazlı Gürlek, Nesrin Esirtgen Collection, Istanbul, TR
- 2013 Art Barter, 5533, Istanbul, TR
Kırlı Çıkı, bantmag mekan, Moda, Istanbul, TR
BiennaleOnline, hosted by ART+ / artistic director: Jan Hoet Kent, ODTÜ Sanat 14, Orta Doğu Teknik Üniversitesi, Ankara, TR
- 2012 Istanbul Eindhoven-SALT VanAbbe: Post '89, SALT Beyoğlu, Istanbul, TR
Gerçeklik Terörü, cur. Periferi Kolektif (Rafet Arslan and Alper Ince), Depo, Istanbul, TR
- 2011 Dream and Reality – Modern and Contemporary Women Artists from Turkey, Istanbul Museum of Modern Art, Istanbul, TR
Confessions of Dangerous Minds Contemporary Art from Turkey, Phillips De Pury & Company Rooms, Saatchi Gallery, London, UK
- 2010 Second Door, cur. Elif Varol Ergen, İpek Zeynep Aran, CER Modern, Ankara, TR
Fantasy & Island, cur. Anne Alessandri, Çelenk Bafra, Adnan Yıldız, FRAC Corsica, FR
A Dream...but not Yours: Contemporary Art from Turkey, cur. Esra Sangedik Öktem, National Museum of Women in the Arts, Washington, USA
- 2009 Seriously Ironic, cur. Dolores Denaro & Isin Önel, Centre Pasquart, Biel, CH
On Connait La Chanson, cur. Ali Akay, Aksanat, Istanbul, TR
- 2008 Made in Turkey © 1978- 2008, Paulskirche, Frankfurt, DE
Save As... , Triennale Bovisa Museum, cur. Derya Yücel in collaboration with Santral Istanbul, Milan, IT
Last Things, Westfälischer Kunstverein, Münster, DE
Sampling, cur. Locus Athens, Museum of Folk Art, Athens, GR
- 2007 Flat Tyre, K2, Izmir, TR
- 2006 Acıyla Karışık, Garanti Platform Contemporary Art Centre, Istanbul, TR
Istanbul, Sommer Contemporary Art Gallery, TelAviv, IL
Works on Paper, Galerist (dir. Murat Pilevneli), Istanbul, TR
- 2005 Eindhoven – Istanbul, Van Abbemuseum, Curators: Eva Meyer-Hermann, Charles Esche, Eindhoven, NL
Urban Reality: Focus Istanbul, Martin-Gropius Bau, Berlin, DE
Hot Spots: Istanbul, International Film Festival Rotterdam, Off Corso, Rotterdam, NL
Art for..., cur. Vasif Kortun & November Paynter, Garanti Platform Contemporary Art Centre, Istanbul, TR
- 2004 The Ghost Line, cur. Ali Akay & Levent Calikoglu, Aksanat, Istanbul, TR
- 2003 The Power of Language, cur. Ali Akay, Keçi burcu, DSM, Diyarbakır, TR
Organized Conflict, cur. Fulya Erdemci, Proje 4L, Istanbul, TR

- Where? / Here?, Turkish Art Today, cur. Vasif Kortun – Fulya Erdemci – Emre Baykal, The Museum of Modern Art, Saitama / JP
- 2002 Istanbul Pedestrian Exhibitions 1, cur. Fulya Erdemci, Nişantaşı, Istanbul, TR
Istanbul As Yakası, Selected By Galeri Nev, Marmara University, Faculty of Fine Arts, Istanbul, TR
- 2001 Egofugal, 7th International Istanbul Biennial, cur. Yuko Hasegawa, Beylerbeyi Palace and Imperial Mint, Istanbul, TR
Chaos and Communication, 10th Biennial of Young Artists from Europe and Mediterranean, Sarajevo, BIH
Winds to the Future, Sabancı University Kasa Gallery, Istanbul, TR
- 1999 Cool, Coordinated by Giacomo Picca, London, UK

Curatorial Projects

- 2014 I have a feeling, A solo exhibition of works by Murat Şahinler, cur. Leyla Gediz and Misal Adnan Yıldız, Pilot Gallery and Co Pilot, Istanbul, TR
- 2012 Portfolio / İrem Günaydın, solo presentation (eski studio), Nişantaşı, Istanbul, TR
Artist: İrem Günaydın
- 2010 Leyla's Pop-Up Gallery, Issues 001-006, XOXO The Mag
Artists: Can Ertaş, İrem Günaydın, Aslı Özdemir, Kemal Özen, Mine Sübiler, Onur Uyar
- 2008 Galeri Splendid, September 2008 – April 2009,
Art Gallery initiated and run by Leyla Gediz and Derya Demir, Beyoğlu, Istanbul, TR
Artists: Levent Aygöl, Gökçen Cabadan, Nazım Hikmet Richard Dikbaş, Erdem Ergaz, Selim Eyüboğlu, Erdem Helvacıoğlu, Meriç Kara, Sefer Memişoğlu, Sevgi Ortaç, Arzu Oto, Ardan Özmenoğlu, Elçin Poyraz, İlhan Sayın, Tayfun Serttaş, Güneş Terkol
- 2008 Uyuyan ID / The Bitch is Sleeping, cur. Derya Demir and Leyla Gediz and, various locations along İstiklal Street, Istanbul, TR
Artists: Neşe Çoğal, Özgür Çift, Paula Delgado, Brice Dellsperger, Barış Doğrusöz, Murat Ertel, Erdem Helvacıoğlu, Kaan Karacehennem, Ali Kazma, Emel Kurhan, Bruce LaBruce, Arzu Oto, Serkan Özkaya, Laura Parnes, Oliver Pietsch, Elçin Poyraz, İlhan Sayın, Tayfun Serttaş, Richard Van Loot
Metaphysics / Erdem Ergaz, solo exhibition cur. Minna L. Henriksson and Leyla Gediz, studio, Nişantaşı, Istanbul, TR
Artist: Erdem Ergaz
People Are Made To Steal, Curated by Minna L. Henriksson and Leyla Gediz, studio, Nişantaşı, Istanbul, TR
Artists: Osman Bozkurt, Antonio Cosentino, Emre Değer, Leyla Gediz, Minna L. Henriksson, İnci Furni, Kaan Karacehennem, KOP-ART, Erden Kosova, Gül Kozacıoğlu, Ferhat Özgür, Elçin Poyraz, November Paynter & Cengiz Tanç
- 2007 Sobe! cur. Leyla Gediz, Bilsar Building, Istanbul, TR
Artists: Melis Ağazat, Semiha Balci, Banu Birecikligil, Gökçen Cabadan, Çınar Eslek, Karolin Fişekçi, İnci Furni, Minna Henriksson, Gözde İlkin, Burçak Kaygun,

Gülşah Kılıç, KOP-ART, Gül Kozacıoğlu, Tamsin Morse, Ceren Oykut, Gökçe Suvari, Güneş Terkol, Elif Uras, Nalân Yırtmaç, Pınar Yolaçan
Air Pocket, cur. Leyla Gediz, Galerist (dir. Murat Pilevneli), İstanbul, TR
Artists: Levent Aygül, Tufan Baltalar, Gökçen Cabadan, Sefer Memisoglu, İlhan Sayın, Aslı Sungu, Wolfgang Tillmans, Uygur Yılmaz, Bashir Borlakov

Residencies

2010 Helsinki International Artist-in-residence Program, FIN
Artist-in-residence FRAC Corsica, FR

Prizes

2023 The 2023 Sovereign Portuguese Art Prize, Public Vote Prize, Lisbon, PT
1997 Still Life Competition, First Prize, The Slade School of Fine Art, UCL, Londo, UK
1996 Steer Medal for Painting, The Slade School of Fine Art, UCL, London, UK
1996 Still Life Competition, First Prize, The Slade School of Fine Art, UCL, London, UK
1995 Summer Composition, Second Prize, The
Slade School of Fine Art, UCL, London, UK

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Exhibitions and works



Stagehand Act II, THE PILL, Istanbul, 2025.

Turning the gallery into a semi-fictional theatrical stage caught in the course of a set change, the exhibition focuses on support structures and processes usually held outside frames of representation. Unfolding through a series of large-scale paintings that fragment and recompose archival images and support structures from the theatre, Leylâ Gediz's exhibition opens up a space of translation between the processes of painterly composition and those underlying a set change. In theatrical performance, the curtain conceals a flurry of activity between acts, as one world of painted backdrops, furniture, rigging, and props is replaced by a new one by stagehands during intermission, away from the audience's gaze. By focusing on these moments of set change during intermission, Leylâ Gediz reveals the underlying structures of fiction and theatrical stage construction as metaphors to question our everyday sense of reality.

Leylâ Gediz
Dissonance, 2025
Oil on linen
80 x 60 x 4 cm





Leylâ Gediz
Calico, 2025
Oil on linen
120 x 220 x 5 cm





Leylâ Gediz
Zen, 2024
Oil on linen
60 x 80 x 4 cm







In theatre, a stagehand describes the profession of people who work backstage in various roles to set up the scenery, lights, sound, props, rigging, and special effects for a production. Each act in a play takes place within a specific “scene,” which consists of a different set of scenery and props. The curtain conceals a flurry of activity between acts, as one world of painted backdrops, furniture, rigging, and props is replaced by a new one by stagehands during intermission, out of sight of the audience.

As the story unfolds, the disappearance and reappearance of the backdrop that frames the play, the characters, and the action, attached to the wooden frames that hold its painted fabric, always occurs in secret. Unfolding through a series of large-scale paintings-as-assemblages that fragment and recompose archival images and support structures from theatre, Leylâ Gediz's exhibition opens up a space of translation between the processes of painterly composition and those underlying a set change.

Leylâ Gediz
Homeless with Child, 2023
Oil on linen
70 x 70 x 4 cm



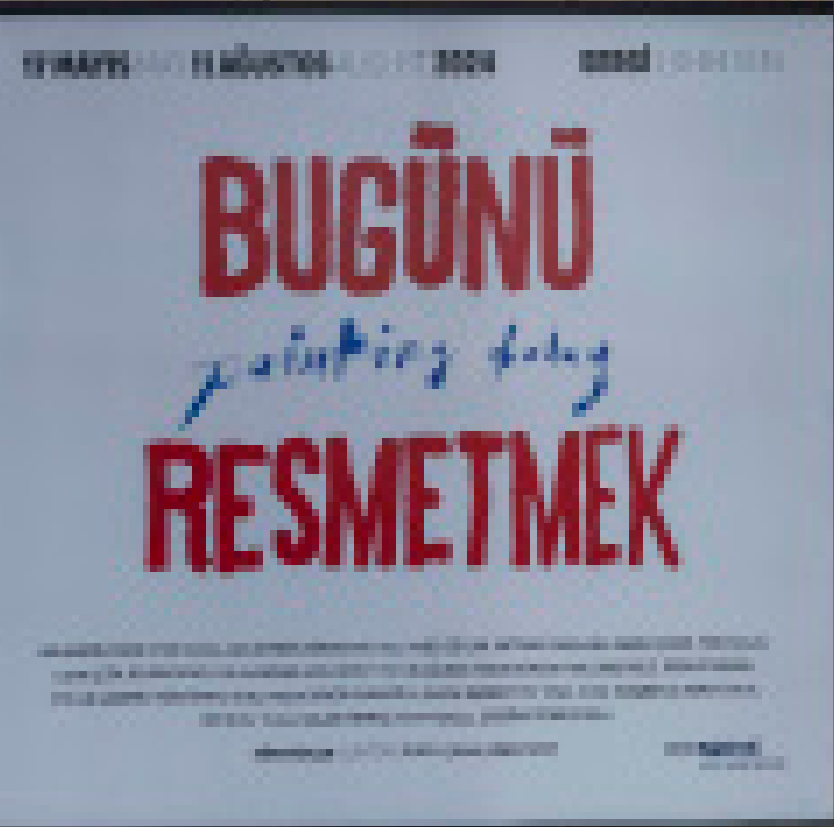
Stagehand, THE PILL, Istanbul, 2024.



İzleyiciler, 2024, Oil in linen, 120 x 220 x 5 cm.

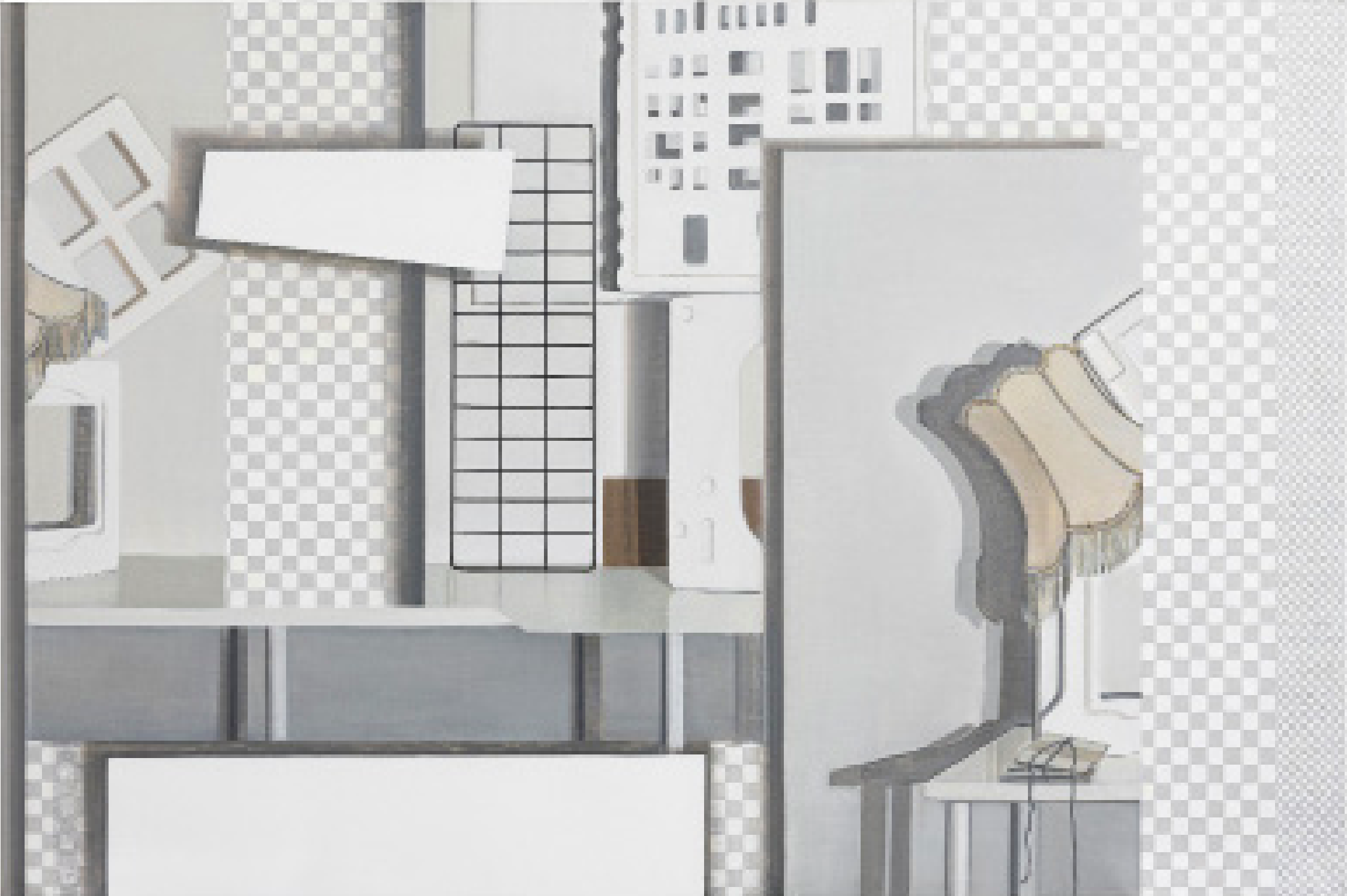


Varyeteler, 2024, Oil in linen, 120 x 220 cm.





Intro II, 2020, canvas strips, variable dimensions



Still Life with Lampshade, 2023, oil on linen, 120 x 180 x 4 cm

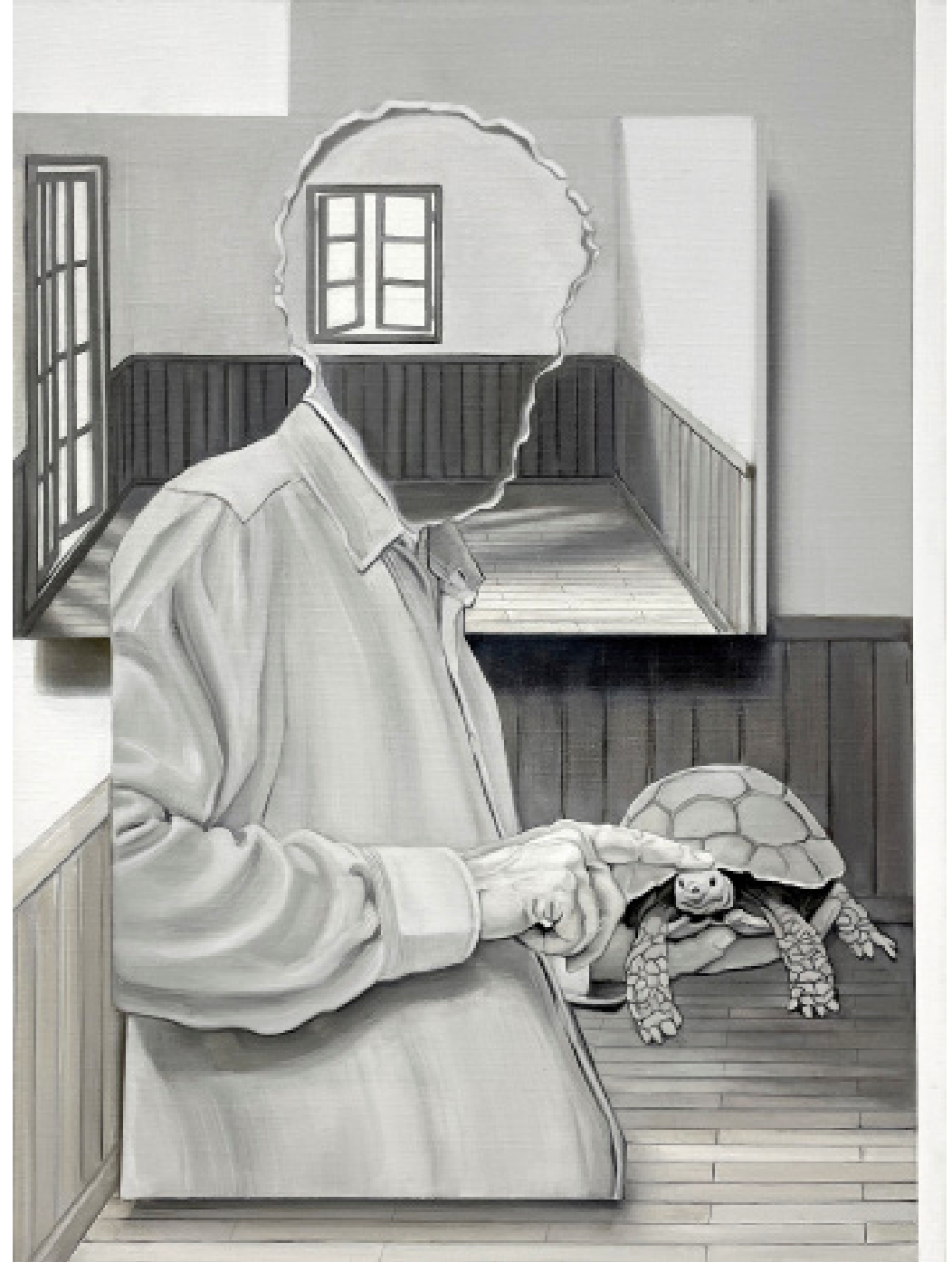
Still Life With Lampshade operates as a study of the mutually dependent relationship between abstraction and figuration in painting, as seen through the lens of contemporary visual technologies. The grey and white background pattern of Photoshop not only translates into a multi-layered figure, but also sets the color palette of the entire painting.

Multiple fragments of canvas, stretchers, stretcher bars and other stand-ins for painting coexist in fragmented and layered pieces, describing operations of interruption, superimposition, collage and rearticulation made possible by the digital software, while the careful application of shadows suggests a physical reality where the light source is located on the right hand side, as opposed to the flat and uniform transparency of the computer screen. Through a subtle painterly composition, Leyla Gediz conveys an unstable, strange and hybrid reality, at once physically materializing the software's background and shattering the purity of painting by translating it into a data set manipulated through multiple digital operations.

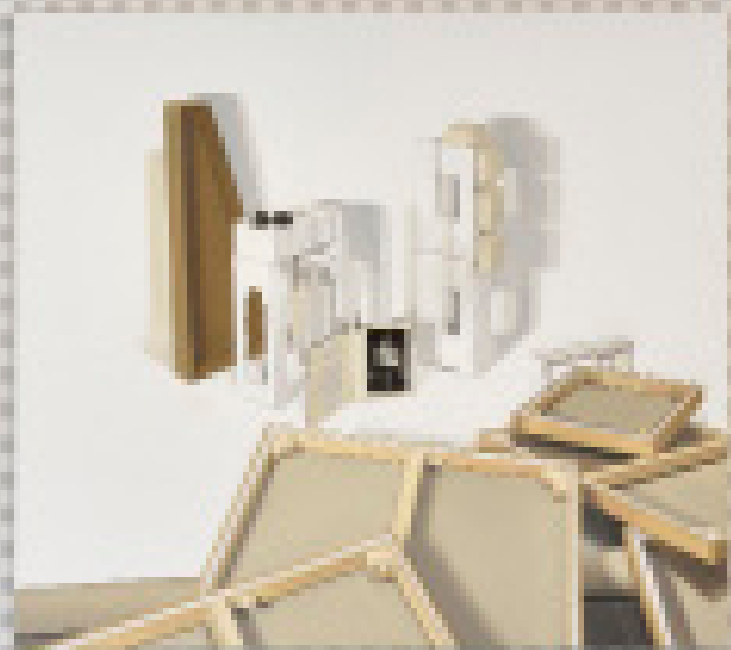
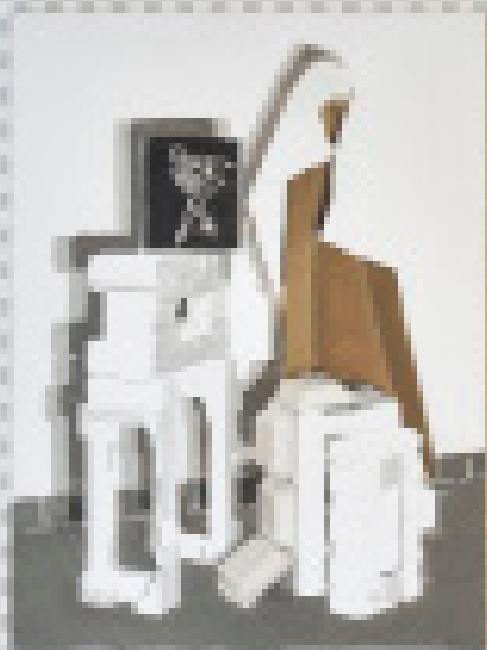
At first sight, *Still Life With Lampshade* seems to be an homage to the grid as the primal and primary form of spatial organization, the matrix underlying modernity repeated through the forms of the window, the canvas, the stretcher, the screen and the network; but the

meticulous painterly operations of shading that distance the lamp from the surface and every other fragment from its background fully reinscribe it in the realm of mimesis.

The painting also attests to an ongoing investigation of space and installation in Gediz' practice: when seen hanging on a wall in physical lighting conditions, the shades surrounding the canvas multiply this interplay and extend the painting's conceptual echo into the exhibition space.



Leylâ Gediz
Renksiz Rüya (Colouress Dream), 2023
Oil on linen
100 x 70 x 4 cm







Leylâ Gediz
Untitled (Still-Life), 2020
Oil on linen
120 x 120 cm

Untitled (Still Life) is about recomposing the world from the standpoint of what is usually held off the frame, with attention directed toward what constitutes the support structures of daily life and as painting as practice, maintained in displacement. Cardboard boxes and fragments of packaging units made to be compatible with objects they support and protect in daily life take center stage in this assemblage, which also features a framed drawing, but only in the form of a scribble or a sketch for an idea. The composition attempts to define a place through the margins, taking as point of departure precarious and nomadic positions of bodies, objects and tools, while bringing the frame, the discarded package and the support system to the center of focus.

The painting carries a personal ethnography of everyday infrastructural items that shape and define the possibility of painting, and in doing so, reveals the ethnographer-surrealist in Leyla Gediz: logistics of transportation, movement, protective cardboard boxes, a tin can and a framed pencil sketch on paper are freed from their subordinate position and turned into autonomous objects staring back at the viewer with a newfound incompatibility and disarticulations within the composition.





Leylâ Gediz
Broken Egg, 2021
Oil on linen
50 x 40 x 4 cm





Cosa Mentale, L'Atlas X THE PILL, Paris, 2022.



Leylâ Gediz
The Last Layer, 2021
Oil on canvas
150 x 170 x 5 cm



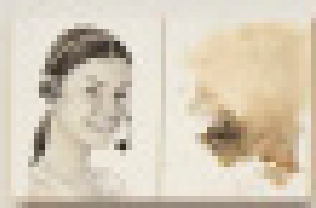


Leylâ Gediz
Interrogation Room, 2020
Oil on linen
120 x 100 cm

Interrogation Room operates as a study of background and figure relationships through multiple dislocations and re-articulations between bodies, objects and images, and the tools for organizing, classifying and administering them.

A female figure taking a selfie with an iphone is at the center of the composition, inscribing this painting into the genre of self-portraiture, while this central figure's body replicates the geometric form and flatness of files and folders surrounding and perforating it. The painting's title, along with the unusually flattened relationship between different compositional elements and the presence of an interrogation lamp suggests a forensic, investigative and perhaps authoritarian setting in which the act of taking a selfie, of documenting and witnessing oneself being interrogated, or interrogating, questioning oneself might prove to be a matter of survival and personal autonomy.

The demand for transparency and visibility is met with shadows, shady figures and the opacity of layers while the self-documenting gesture is a reflexive one and suggests a mirror reflection, a closed inner loop, a gesture towards distance, a search for the right distance to see and compose oneself as a figure, or to see and compose a painting, any painting.



25



Afterlife, 2022, oil and graphite on linen, 110 x 150 cm



Layer from Background, Martim Moniz Square, Lisbon, 2022.



Layer from Background, 2021, oil and graphite on canvas, 180 x 270 cm



Layer from Background, Martim Moniz Square, Lisbon, 2022.



In the turbulent square of Martim Moniz, stands a robust building by the architect Bartolomeu Costa Cabral. Invited by TECLA PLAY Cultural Association, Leylâ Gediz presented an installation of paintings in the interior gallery of the building, which has been cut off from the square over time and plunged into silence. The exhibition, reached by walking up the ramp on the building's façade, allows the site to be visited, and the architecture to function as the public space it was designed to be.

In Photoshop applications, transforming the background into an ordinary layer eliminates the idea of a backdrop. As background loses its gravity, all layers and figures can shift and move independently. Intrigued by the shifts of diasporic beings across the world, Leylâ Gediz is devoted to expanding the field of painting, its settings and its audiences. On this occasion, Gediz displayed a group of works that reflect on the possibilities of being unrooted stemming from her personal experience of coming from Istanbul and living in Lisbon.

Leylâ Gediz
Neareastern, 2020
Oil on canvas
80 x 60 cm



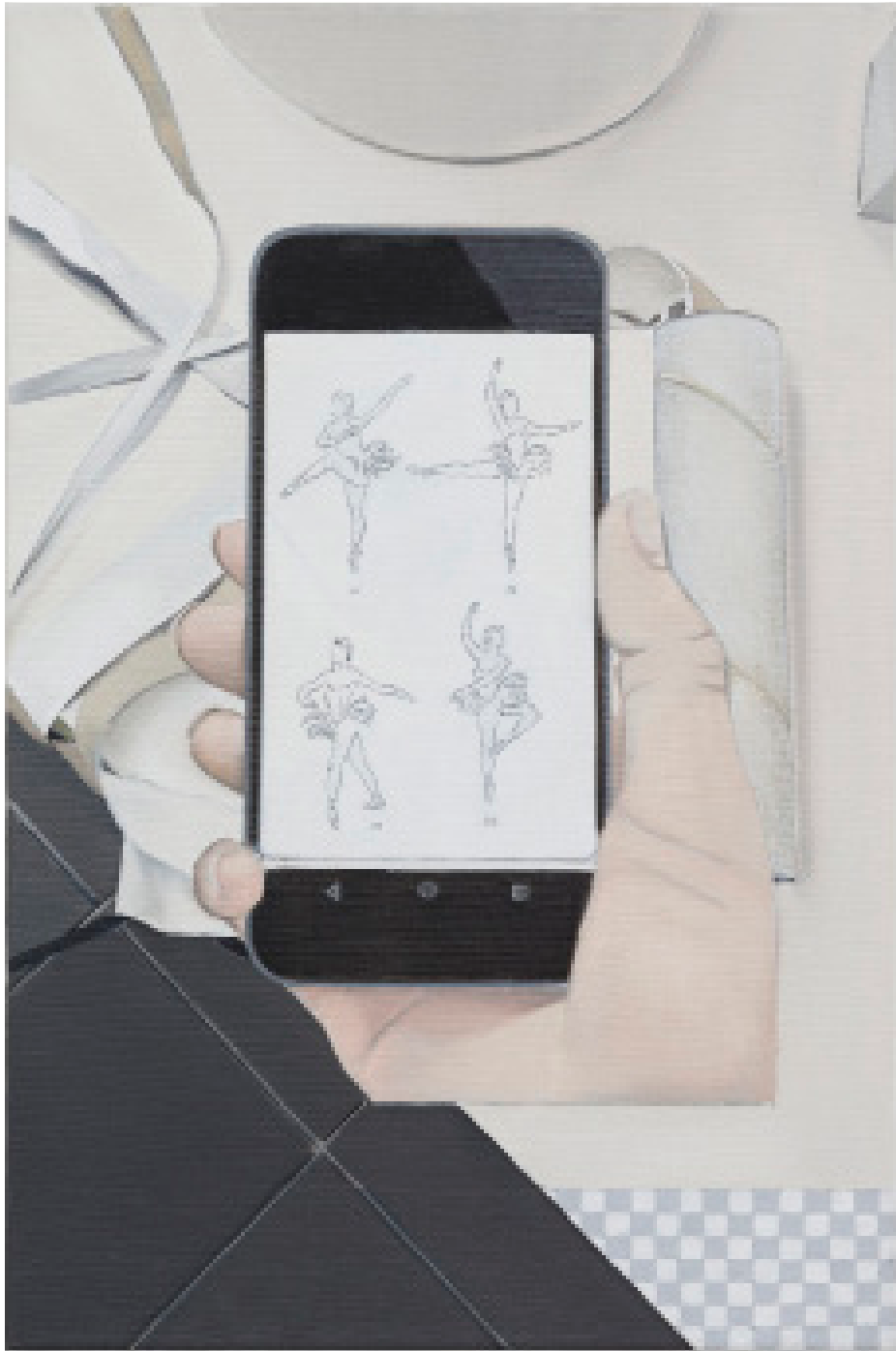
Layer from Background, Martim Moniz Square, Lisbon, 2022.



Layer from Background, Martim Moniz Square, Lisbon, 2022.



Leylâ Gediz
Underpainting, 2021
Oil on linen
120 x 90 cm



Leylâ Gediz
Untitled (ballet figures), 2021
Oil on canvas
60 x 40 cm





Denizens, THE PILL, Istanbul, 2019.



Denizens, THE PILL, Istanbul, 2019.



Leylâ Gediz
Happy Folder, 2019
 Oil on canvas
 50 x 50 x 3,5 cm



Leylâ Gediz
Unhappy Folder, 2019
 Oil on canvas
 50 x 50 x 3,5 cm





Denizens, THE PILL, Istanbul, 2019.



Leylâ Gediz
Umarmung, 2019
Oil on canvas
160 x 120 x 4 cm







Leylâ Gediz
Erkete (The Lookout), 2019
Oil on canvas
80 x 60 x 4 cm



Leylâ Gediz
Taliswoman, 2019
Oil on canvas
190 x 135 x 4 cm









Serpilen, THE PILL, Istanbul, 2017.





Leylâ Gediz
19 Ocak, 2015
Oil on canvas
60 x 60 cm

Leylâ Gediz
Femme, 2016
Acrylic and oil on canvas
100 x 70 cm





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Selected texts and press

Art unlimited



KUŞDAĞI BİYOMÜZEE, PAZARLAMA, TİMUR ARJASTOS, İZMİR, 2024. İYİ HAYAT GEDİZ FOTOĞRAF BİREKOR

LEYLÂ GEDİZ
İbrahim Cansızoğlu, *Odak:*
Resim kapsamında sanatçıyla
pratiğine dair konuştu

RABİH MROUË
Ayşe Dırar, Beykoz Kandıra'da
oyunlarını sergileyen sanatçının
pratiğine dair yazdı buluştu

LEVENT DOKUZER
Merve Akar Akgün, Zorlu PSM
Genel Müdür Yardımcısı ile
güncel kültür hayatını konuştu

MEHTAP BAYDU
Meral Adnan Yıldız, sanatçıyla
Türkiye Kültür Akademisi'nde
ürettiği işler hakkında konuştu

02 FOCUS: PAINTING



Leylâ Gediz, *Photo: Berk Ay*

Interview: Rabih Mroué
Photo: Berk Ay

What makes a painting

İbrahim Cansızoğlu's *Focus: Painting* interview series started in the fall of 2019. Many names who continue their production only through painting or prioritize painting in their art practice were the guests of this series. With artists such as Sarkis, İnci Fırlı, Evren Sungur, Tunca, Göksen Cabadan, İlham Otarmak and Nuri Kuzucan, we discussed both their own practices and the position of painting in local and international contexts. Over time, *Focus: Painting* started to become cover stories. We continue our journey, that started with Pulya Çetin, with Leylâ Gediz, whose works can also be seen at the exhibition *Painting Today* at Yapı Kredi Culture and Arts this summer



VIEW OF THE STUDIO SPACE

Upcycled Packaging, Frozen Screens and Halted Signifiers: a room Studio-Visit with Leyla Çelebi

"Today and present something that may traditionally be seen as related to my grandmother's. Most of the time, painting is considered as a political, historical gesture to be observed and, whereas I would much rather define it as a performative, an ongoing activity, a gesture, and an act of labor. That's why I am so passionate about unpacking the package—or, as we say in Turkish, the 'kilitli'—of painting.

Behind me, you can see a painting I am working on. It's not anyone. In this studio, I emptied the space to create a void. I called within empty almost-corners, and as I placed meticulously chosen packaging that one would throw away. The act, unpacking these objects through the act of painting is an ongoing, infinite gesture. In our time, there is a constant cycle of the visible and the object are different; and in my gesture, I am interested in that which remains clear and just-revealed. These objects in motion allow tension, they gesture an ambiguity I try to convey by a simple, illustrative breakdown.

There is a painting of leaves. The source image is taken from a printed catalogue, but always you see a leaf, you see what there is nothing to it. In a sense, it becomes like a bird in the sky, a metaphor for space. My work is able to thinking and writing in words. This also clearly linked to a conceptual - questioning. What is the relevance of an object? If you don't recognize something attributed to a thing, then you can see there is new ways to tell a story—your own, or whatever you would like."



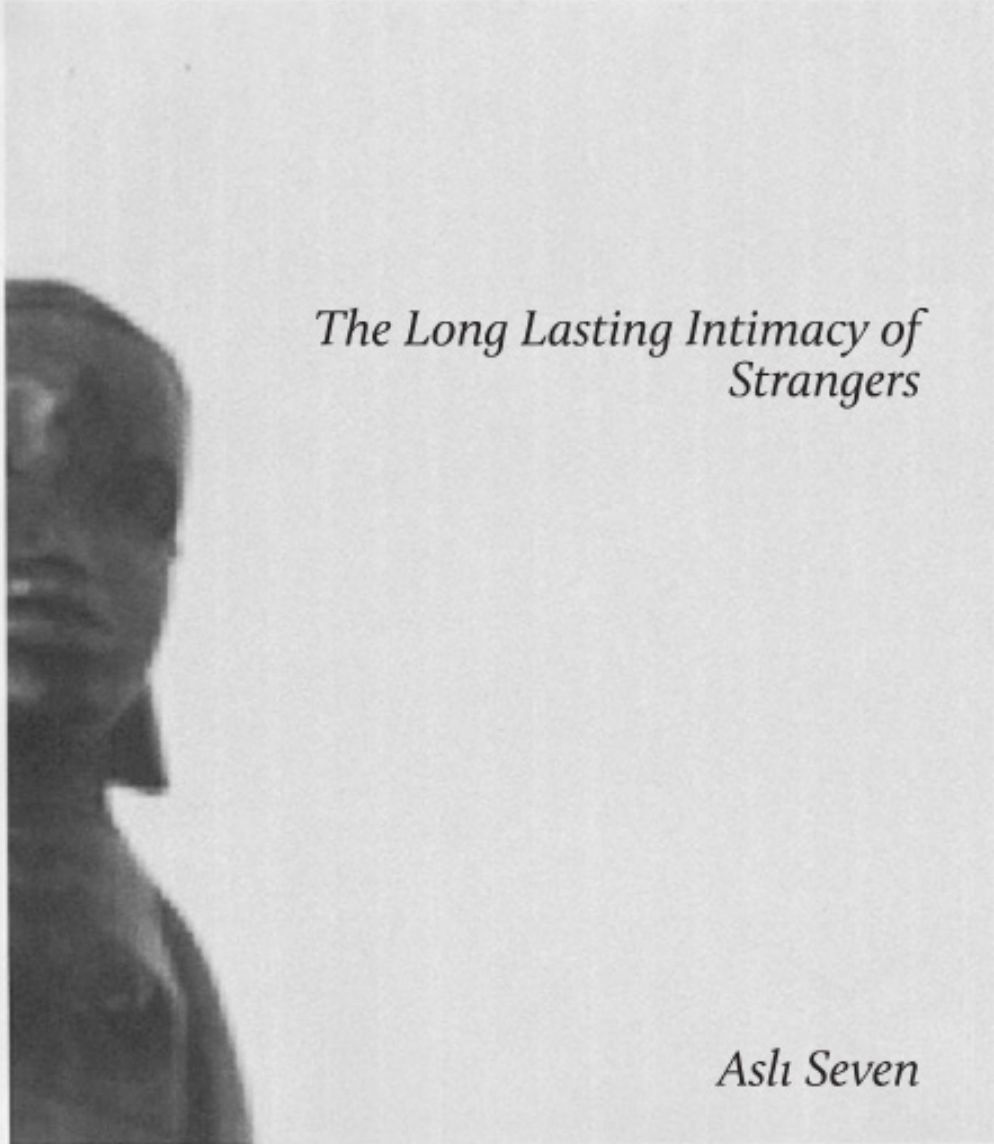
"Diagnosis refers to the diagnostic paradigm, both in its diagnostic, test and links to material forms of dispossession, and its utopian potential toward a worldwide, federative, decentralized form of community. No longer inseparable with existing categories, and simultaneously accommodating and resisting institutional, diagnosis today is a discourse of self-invention."

In Leylâ's compositions however, diagnosis today reaches far beyond the legal and political study of illness/diagnosis, to suggest a level playing field between objects and images, support structures and paintings, test-tubes and people. And the term "diagnosis" separates from the medical domain, rather moves to the realm of aesthetics.

Leylâ's *Diagnosis* is about re-appropriating the world from the standpoint of what is usually held off the frame, the painting or an image or in an exhibition, with attention directed toward what would take the support of painting as practice, embedded in displacement. It is about defining a place through the margins, taking as point of departure diagnosis and towards realities carried by bodies, people, images, objects and built sites, while bringing the frame, the wall and the surface themselves to the order of focus."

EXTRACT FROM THE LONG-LASTING INTIMACY OF STRANGERS, ARIË SEVEN, 2018
ON THE OCCASION OF THE EXHIBITION *GENUINE*, LEYLÂ GEDİZ, THE PILL, 2019





The Long Lasting Intimacy of Strangers

Aslı Seven

The Long Lasting Intimacy of Strangers

April 2018, Leyla Güllü composed an exhibition titled 'Anıgizim' at a small art installation space, an apartment in the city of Istanbul. It was composed of:

A video: a montage of found footage and archival images, black and white. Accompanied by a well-known Turkish song of the 1970s titled 'Do Not Forget Me', the footage itself was triggered against the grey white grid of cubes, the background of the image editing software. The abstract grid of pixels grew and shrank, the found footage of a nostalgic past receded again, the expanding perforating grid, and then grew again asserting itself as a moving image against this background, and so on. The figure of the African-Turkish singer-songwriter Zeynep was present throughout the video, only through his absence, his traces on archival photographs; her body either blurred, or shadowed, by its negative space, disappeared by the software's background image.

Installations made with brown and white sugar cubes, most of which were placed on the windows like screens. Windows became the placated image screen; they also projected the grid in shadow across the walls and floor with the sunlight coming in.

The painting of a sculpture depicting an African woman, a found sculpture, and a left behind by the previous tenants of the house. Aslı had just moved into his new, rememberer video images are shot carrying the sculpture to be read against the backdrop of the cobblestone grid of Lisbon's streets.

A second group of respondents (19.4%) thought that S&P had increased the number of companies that have been rated, but that the quality of the ratings had declined.

Let us now put things in perspective. The above discussion shows that the main body of the paper has been devoted to a study of the main body of the field and its associated problems. It is not intended to be a comprehensive review of the field, but rather a study of the main body of the field and its associated problems. It is not intended to be a comprehensive review of the field, but rather a study of the main body of the field and its associated problems.

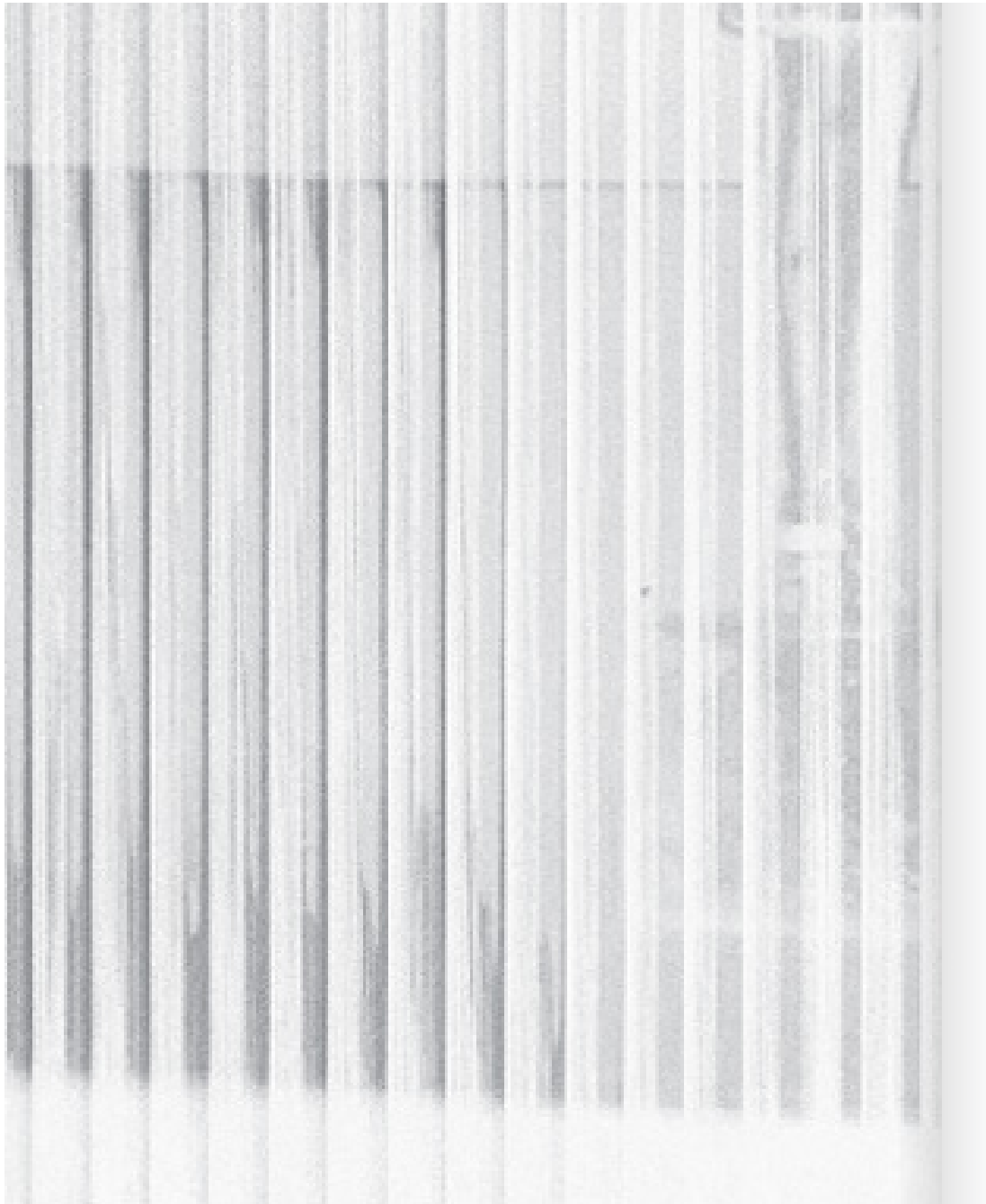
Supplemental studies are necessary to fully understand the role of the various pathways in the regulation of the expression of the various genes. The study of the various pathways is a complex task, and the results of the various studies are often conflicting. The study of the various pathways is a complex task, and the results of the various studies are often conflicting. The study of the various pathways is a complex task, and the results of the various studies are often conflicting.

Psychological and cognitive differences can be large between individuals with and without a learning disability. Child development experts have demonstrated the importance of early education and enrichment, which is essential to the cognitive and behavioral health of children. The child development program at the University of Illinois at Chicago is designed to provide a strong foundation in child development research and practice, and to prepare students for careers in child development research, practice, and policy. The program is designed to be flexible and to accommodate the needs of students with learning disabilities. The program is designed to be flexible and to accommodate the needs of students with learning disabilities.

Various scholars, according to different cultural theories and models, have proposed that a culture can be regarded as a large group in the same time, space, and manner and shared religious, economic, political, and social approaches. In a different view, a culture is a human society, in which the members are associated in time, space and psychological reality through their shared values and common work and much behavior patterns, which is different from a single person and place in the same space and time. In that, a culture and nation – the public view, is a human culture through its own the culture of thinking and behavior, the belief and a replacement of ideas, according to the change of place and environment of all the main players in the world or in a subculture, due to social changes, or in a highly dynamic through the land players and behaviors, due to a high velocity in that area, such as in Hong Kong. When the ground social changes are considered, a culture is a social and humanistic work, in which, culture is the culture of the world, in the social and economic history. In summary, we should have a more dynamic and humanistic human culture, according to the changing social and economic conditions, as a globalized world, in the twenty-first century, as a new, global, economic – cultural – political – social – and



* *Excerpted from "The American Psychological Association's Response to the September 11 Terrorist Attacks,"* *Journal of the American Psychological Association*, 106(1), 1-10, 2001.



At the end of the film, the camera pans across the bookshelves, showing the spines of the books. The books are arranged in rows, with some spines visible. The lighting is soft, and the image has a slightly grainy texture.

"The film is a beautiful and moving portrait of a woman who has lived a life of quiet strength and resilience. It is a story that is both heartbreaking and inspiring, and it is a testament to the power of the human spirit." — *Asli Seven, The Long Lasting Intimacy of Strangers, 2019.*

Although there is disagreement on the nature of the bond between children and their mothers, maternal attachment and maternal care have been an important and unexplored theme of ecological studies of child development, and both have been found to be important in the development of children's attachment behaviors.

Dr. A. K. Saha is a member of the research program "Development and contemporary field" at the European School of Political Economy in France. He was the chairman of the group during a fieldtrip to the worksites and urban slums of India in 1994. Saha was also the first foreigner to be elected as a member and been president of the ICA/ICFRI/ICMHR/ICNHR Regional Study Group of South Asia in Bangalore, India and in the study site in Mumbai and Delhi, India, and is still active in the study site.

Boyd's title was chosen to highlight the importance of the low-rank coals in which almost the entire coal resource is concentrated.

She earned her master's MEd in Youth Services Education from the College of Education and a PhD in Instructional Planning, with an K-12 Science Education Focus, from the University of Georgia. She has been a contributor to numerous articles, books, and journals.

Results revealed an intermediate point in Turkey for the period between a neutral or painting as a conservative position. The work has been widely confirmed and is shared by prominent public and private art galleries, such as Istanbul National Gallery, Pera Museum, AKM Foundation, Istanbul Modern, and Istanbul Contemporary art museum.

• **1936** **התאחדות המורים** **הוקמה**.

David Pasha is an author, currently based in Istanbul, who produced an excellent report of his visit to the Turkish Ministry of Education, and a book on the subject of Islamic education and development. He has also been a frequent contributor to the *Journal of Islamic Studies*, and is the author of the book *Islamic Education in Turkey*. He is also a frequent contributor to the *Journal of Islamic Studies*, and is the author of the book *Islamic Education in Turkey*.

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