

Index

Biography

 $\mathbb{C}\mathbb{V}$

Exhibitions and works

Selected texts and press

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); "Layer From Background" 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-SALTVANAbbe: 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 GEDIZ

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 Ihlamur Yolu, Istanbul, TR
- 2012 Reverb, Kulüp Külah, 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 Raija 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
- 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, İstanbul, 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, açıkekran, 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

Kunst, Freiburg, DE

2014 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 Kirli 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

Dream and Reality – Modern and Contemporary Women Artists from Turkey,
 Istanbul Museum of Modern Art, Istanbul, TR
 Confessions of Dangerous Minds ContemporaryArt 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 Sargedik Öktem, National Museum of Women in the Arts, Washington, USA

2009 Seriously Ironic, cur. Dolores Denaro & Isin Önol, 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, Keçiburcu, DSM, Diyarbakır, TR Organized Conflict, cur. Fulya Erdemci, Proje 4L, Istanbul, TR Where? / Here?, Turkish Art Today, cur. Vasıf Kortun – Fulya Erdemci – Emre Baykal, The Museum of Modern Art, Saitama / JP

2002 Istanbul Pedestrian Exhibitions 1, cur. Fulya Erdemci, Nişantaşı, Istanbul, TR İstanbul As Yakası, Selected By Galeri Nev, Marmara University, Faculty of Fine Arts, Istanbul, TR

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, Sabanci 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

Galeri Splendid, September 2008 – April 2009,
Art Gallery initiated and run by Leyla Gediz and Derya Demir, Beyoğlu, Istanbul, TR
Artists: Levent Aygül, 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,
Günes Terkol

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 Balcı, 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), Istanbul, TR Artists: Levent Aygül, Tufan Baltalar, Gökcen 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 |

THE PILL®

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



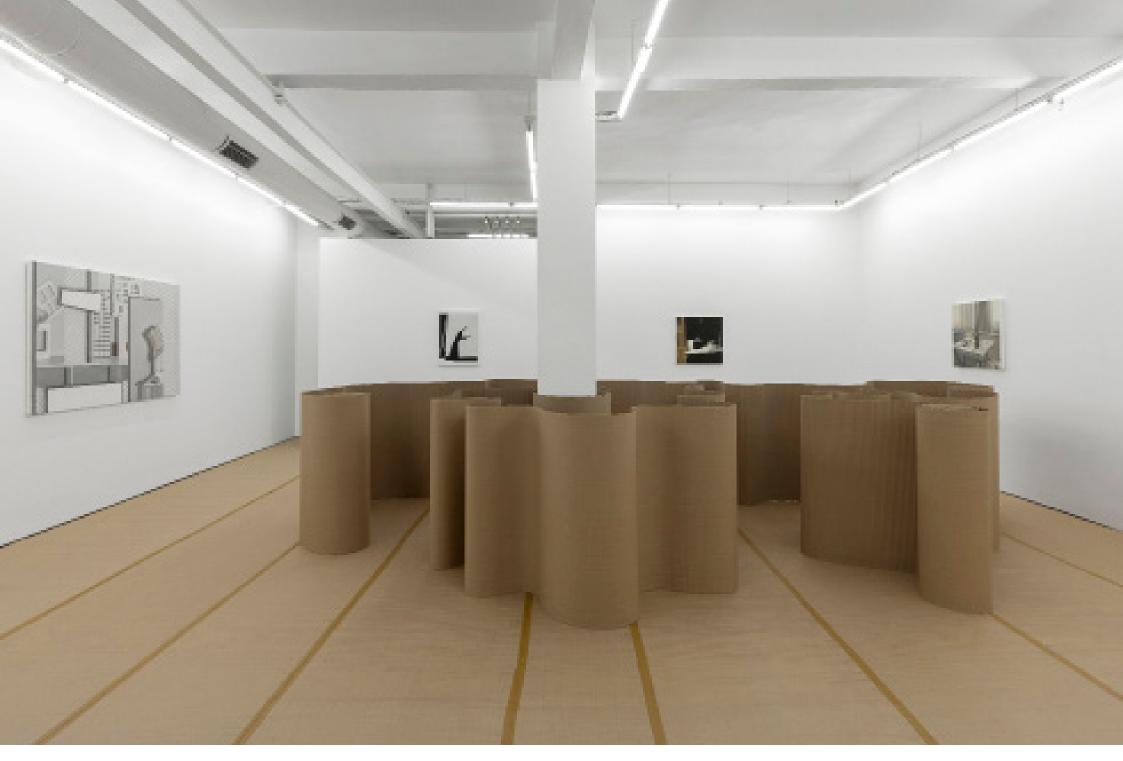
Leylâ Gediz Calico, 2025 Oil on linen 120 x 220 x 5 cm







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.

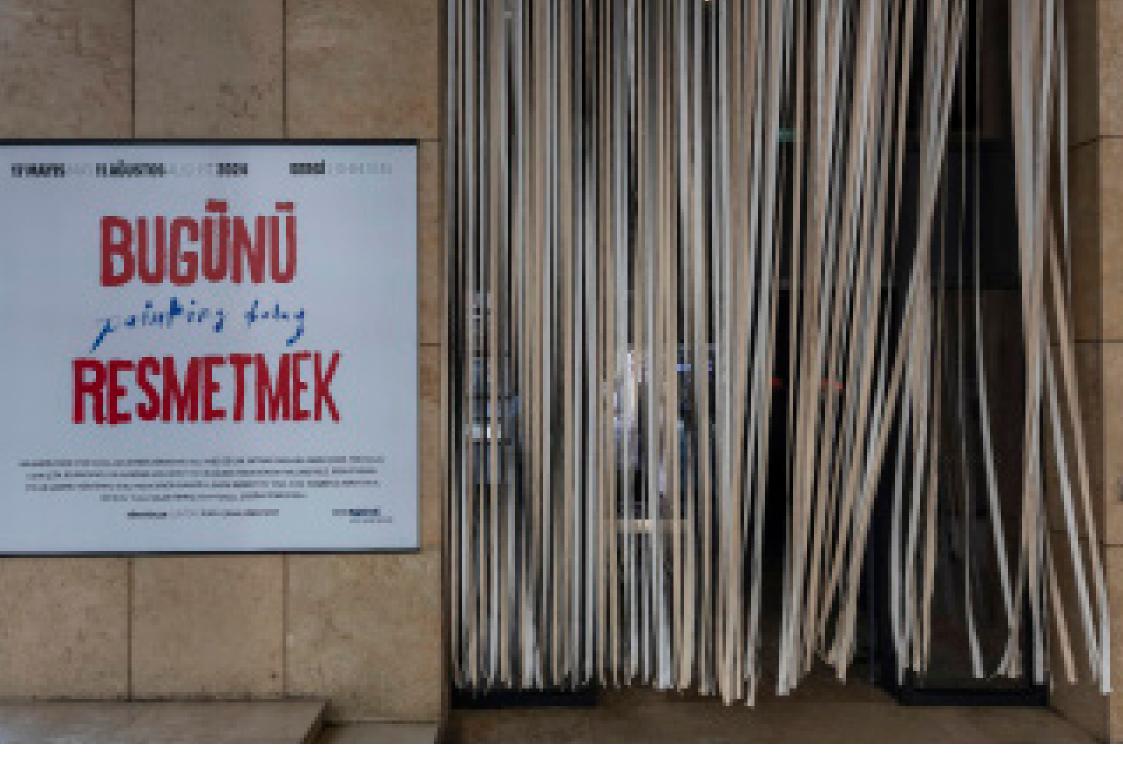
Leylâ Gediz Homeless with Child, 2023 Oil on linen 70 x 70 x 4 cm

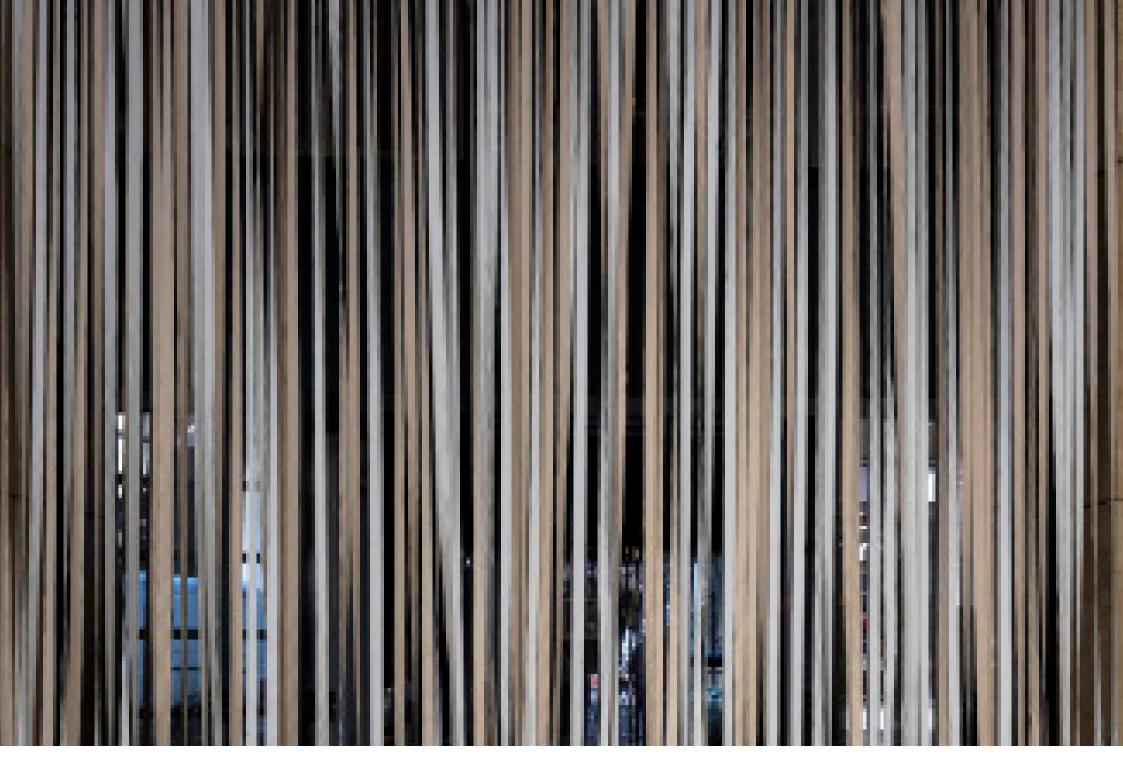




İzleyiciler, 2024, Oil in linen, 120 x 220 x 5 cm.







Intro II, 2020, canvas strips, variable dimensions



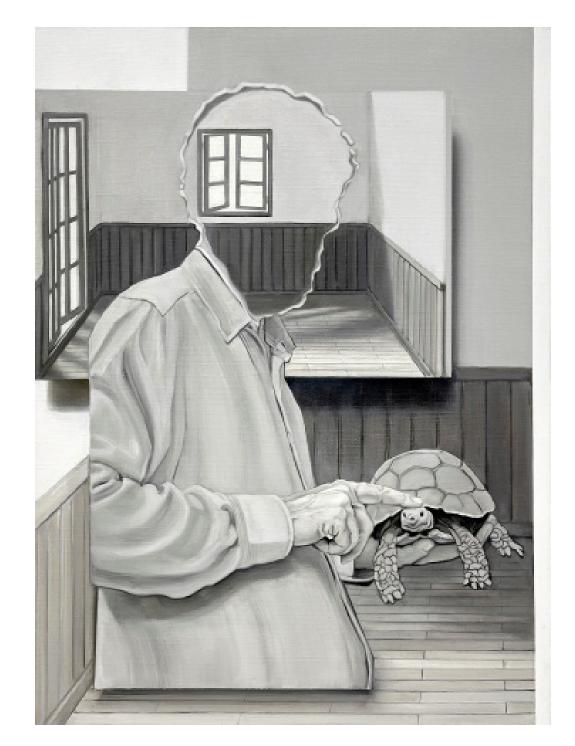
Still Life With Lampshade operates as a study of the mutually dependent relationship between abstraction and figuration in painting, as seen through the lens of contemporary visual technologies. The grey and white background pattern of Photoshop not only translates into a multi-layered figure, but also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

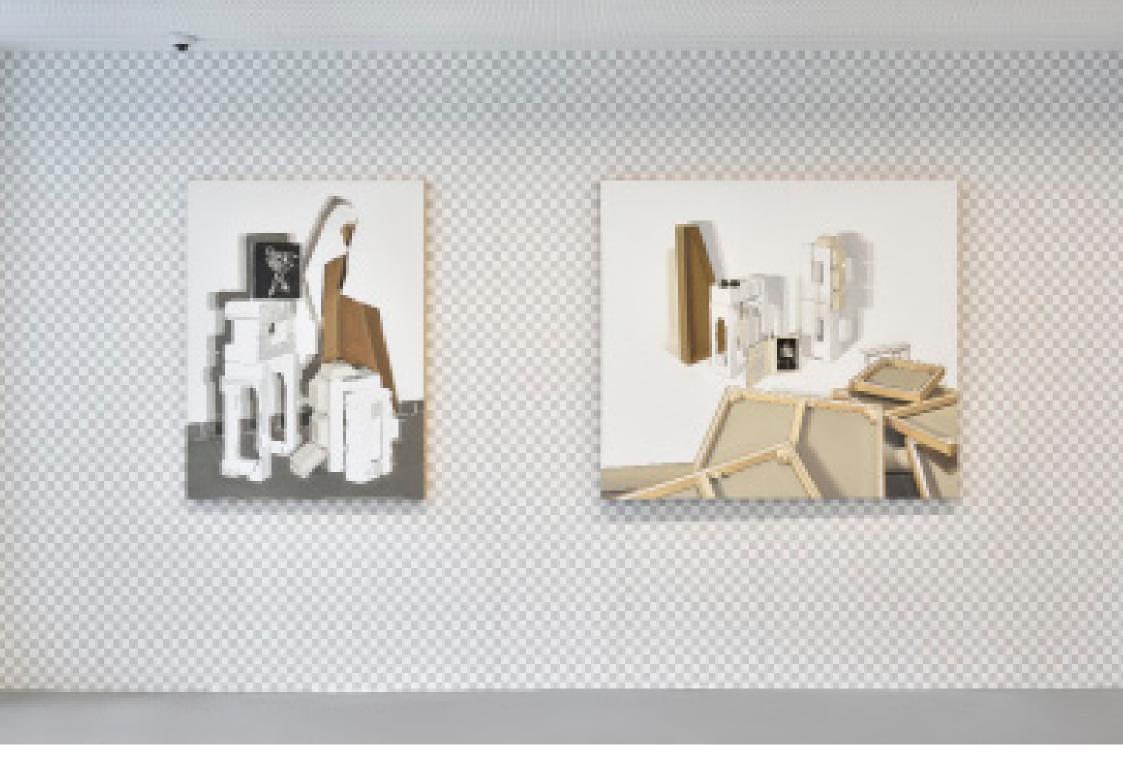
At first sight, Still Life With Lampshade seems to be an homage to the grid as the primal and primary form of spatial organization, the matrix underlying modernity repeated through the forms of the window, the canvas, the stretcher, the screen and the network; but the

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





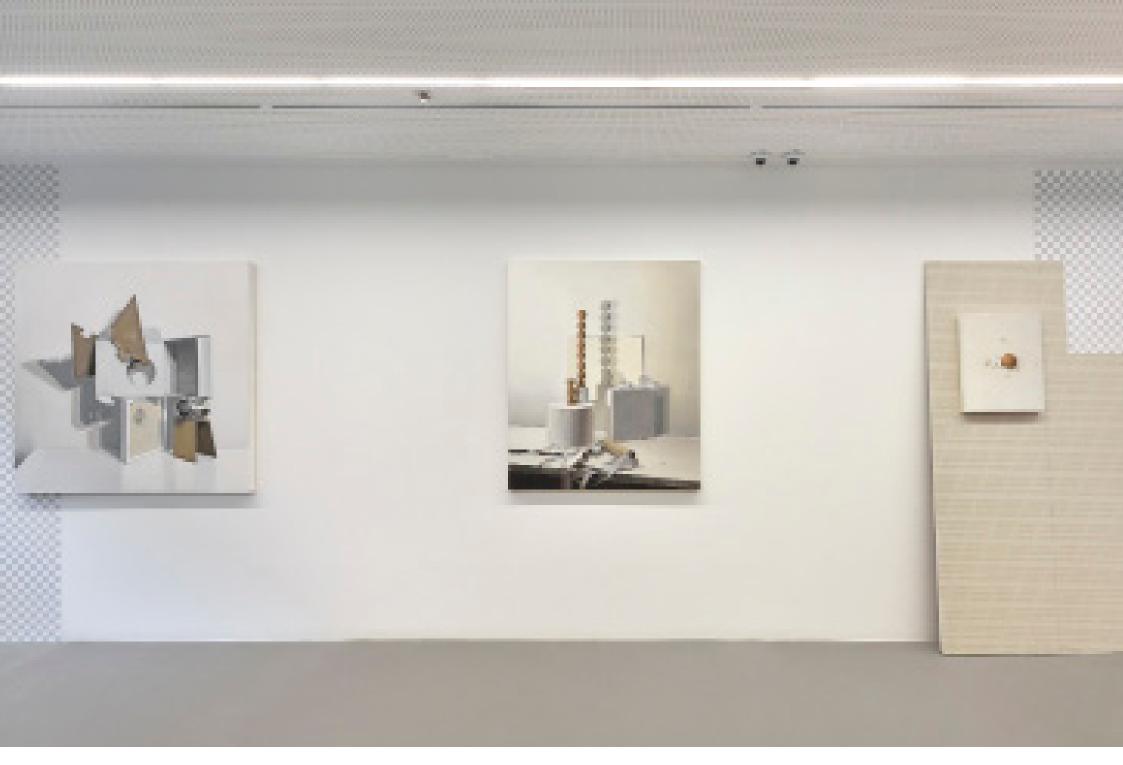


Leylâ Gediz Untitled (Still-Life), 2020 Oil on linen 120 x 120 cm

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 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.







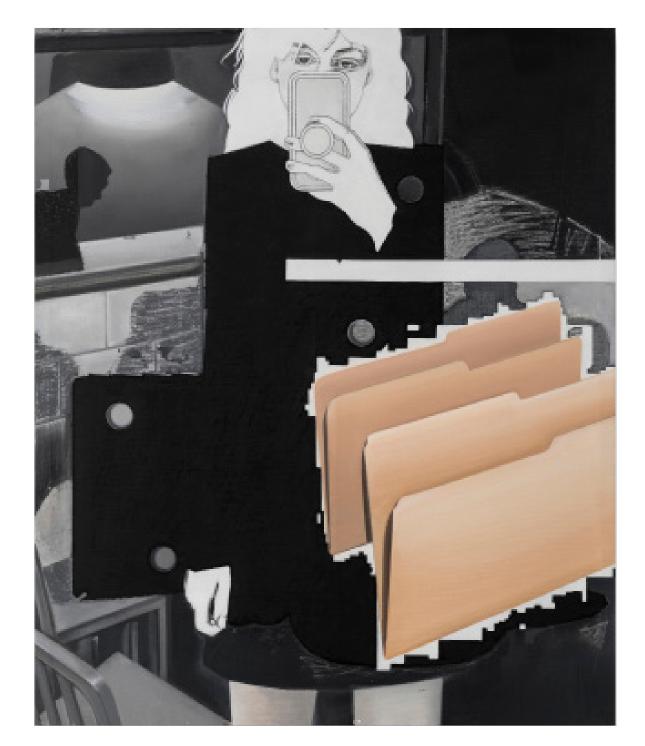
Leylâ Gediz Broken Egg, 2021 Oil on linen 50 x 40 x 4 cm





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



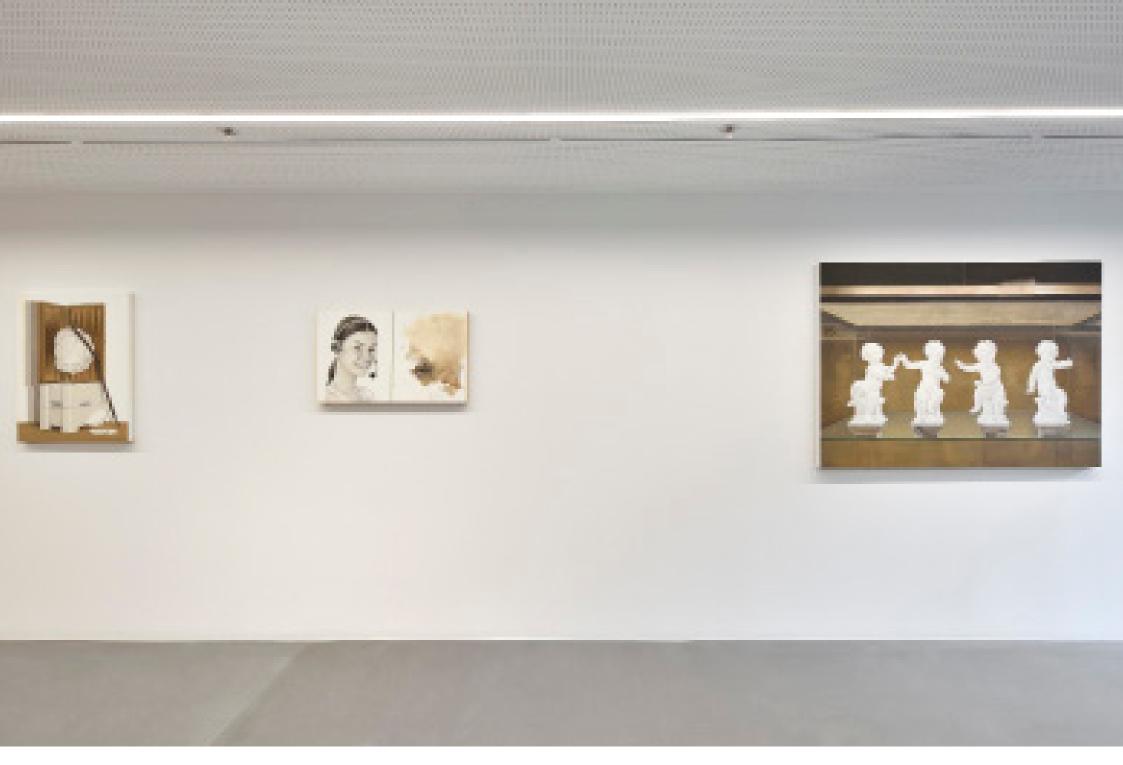


Leylâ Gediz Interrogation Room, 2020 Oil on linen 120 x 100 cm

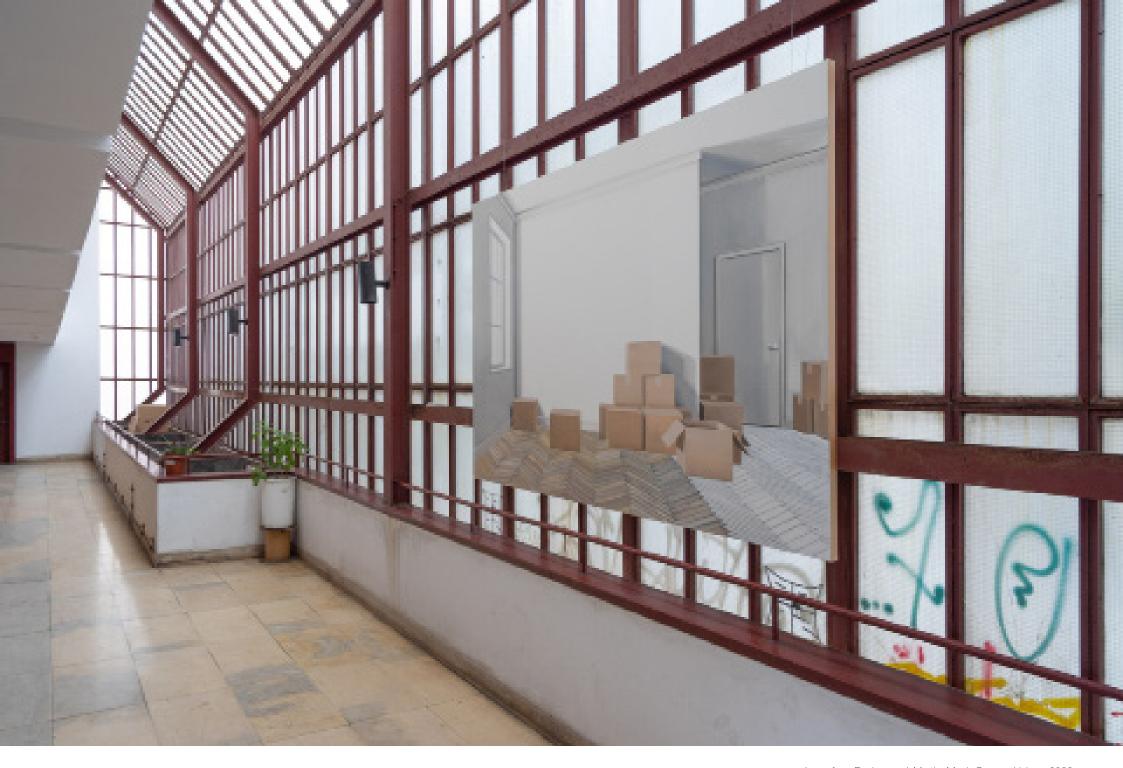
Interrogation Room operates as a study of background and figure relationships through multiple dislocations and rearticulations between bodies, objects and images, and the tools for organizing, classifying and administrating them.

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.







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. Intruiged 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 Neareastem, 2020 Oil on canvas 80 x 60 cm

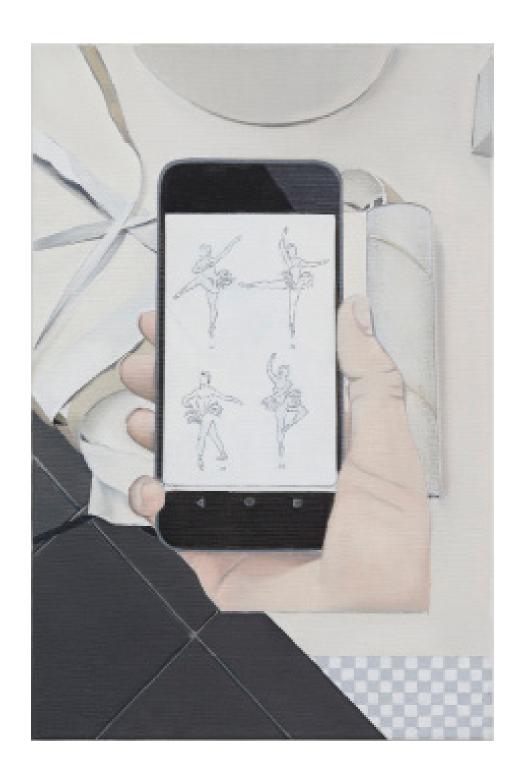


Layer from Background, Martim Moniz Square, Lisbon, 2022.





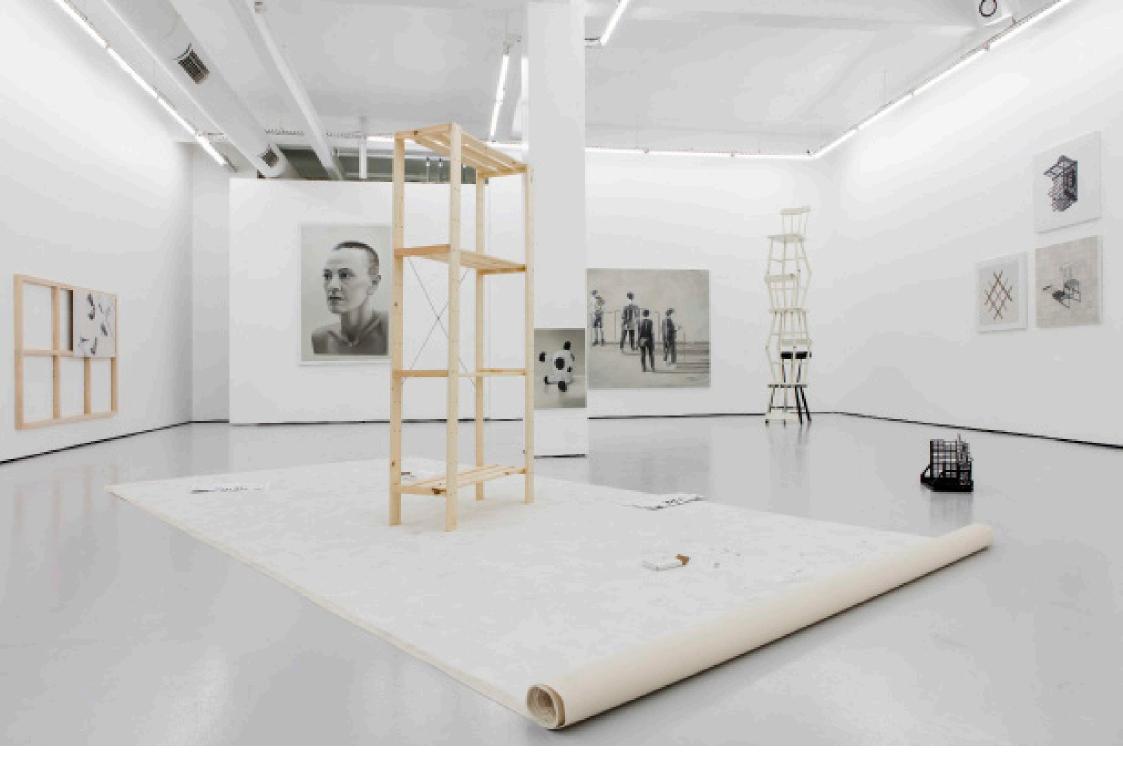
Leylâ Gediz Underpainting, 2021 Oil on linen 120 x 90 cm



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



This Play, cur. Emre Baykal, Arter, Istanbul, 2022







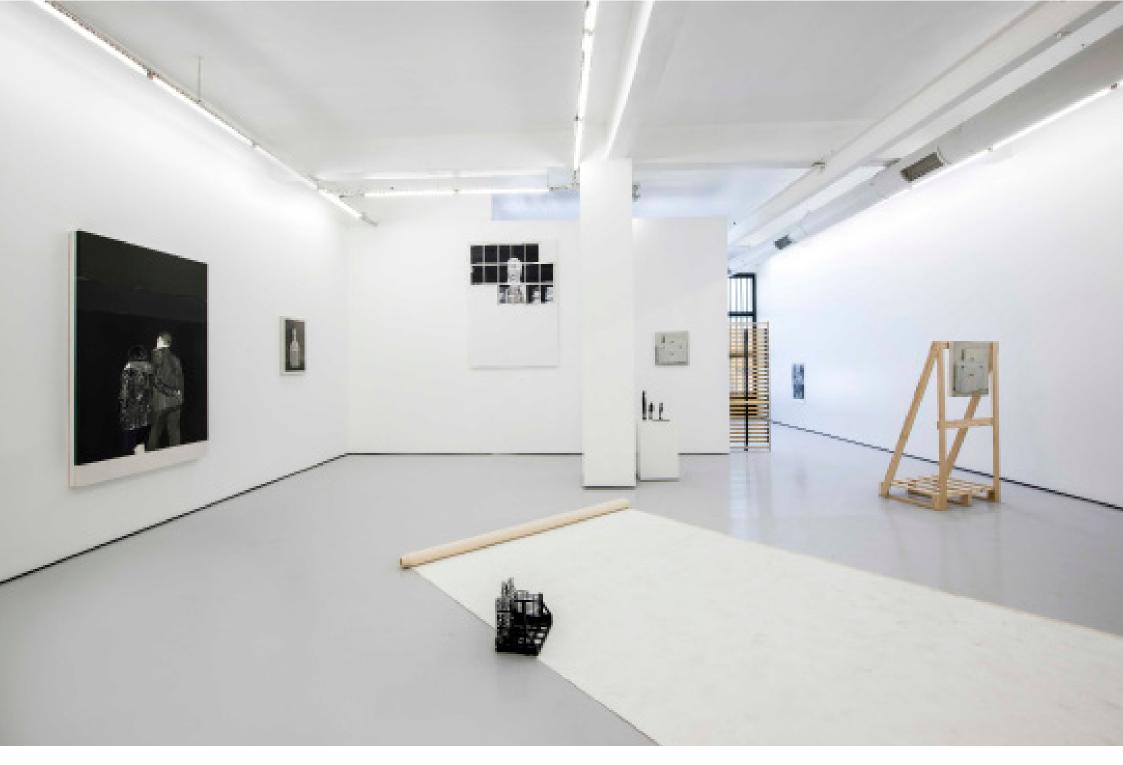




Leylâ Gediz Happy Folder, 2019 Oil on canvas 50 x 50 x 3,5 cm

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







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







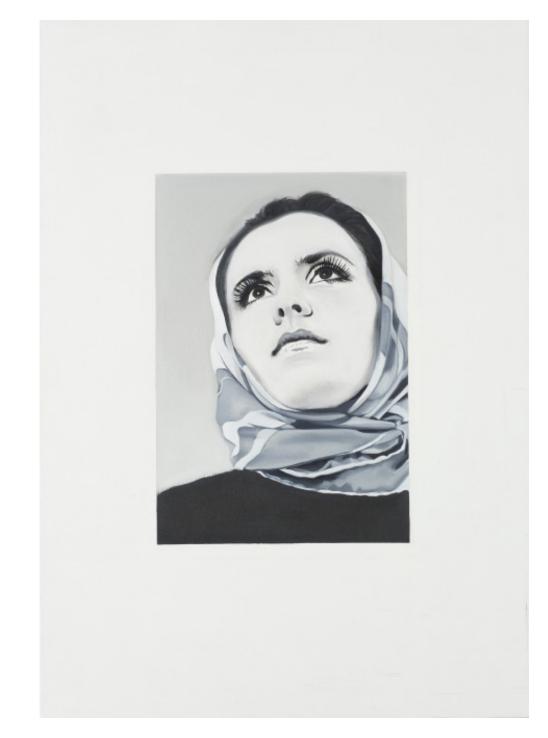








Leylâ Gediz 19 Ocak, 2015 Oil on canvas 60 x 60 cm

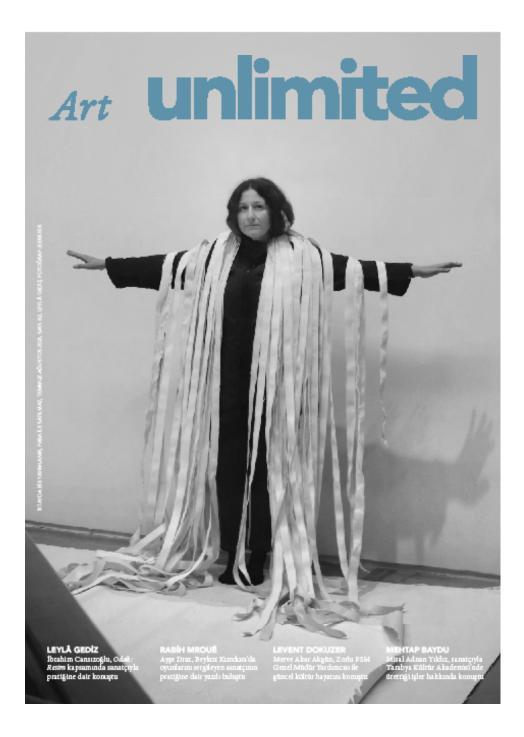


Leylâ Gediz Femme, 2016 Acrylic and oil on canvas 100 x 70 cm



THE PILL®

Selected texts and press



E POCUS: PAINTING



What makes a painting

Name and Gr

Ibrahim Canazofiu's Focus: Relating 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 Sarkia, Inci Purni, Rvien Sungur, Tunca, Gökçen Cabadan, Ihran Oturmak and Nuri Kuzucan, we discussed both their own practices and the position of painting in local and international contexts. Over time, Focus: Pointing started to become cover stories. We continue our journey, that started with Pulya Çetin, with Leyla Gediz, whose works can also be seen at the exhibition Pointing Tooley at Yipp Kredi Culture and Arts this summer



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Uprycled Parkaging, Frozen Streem and Halted Signifiers: a zoom Studio-Visiterith Leyià Gelle.

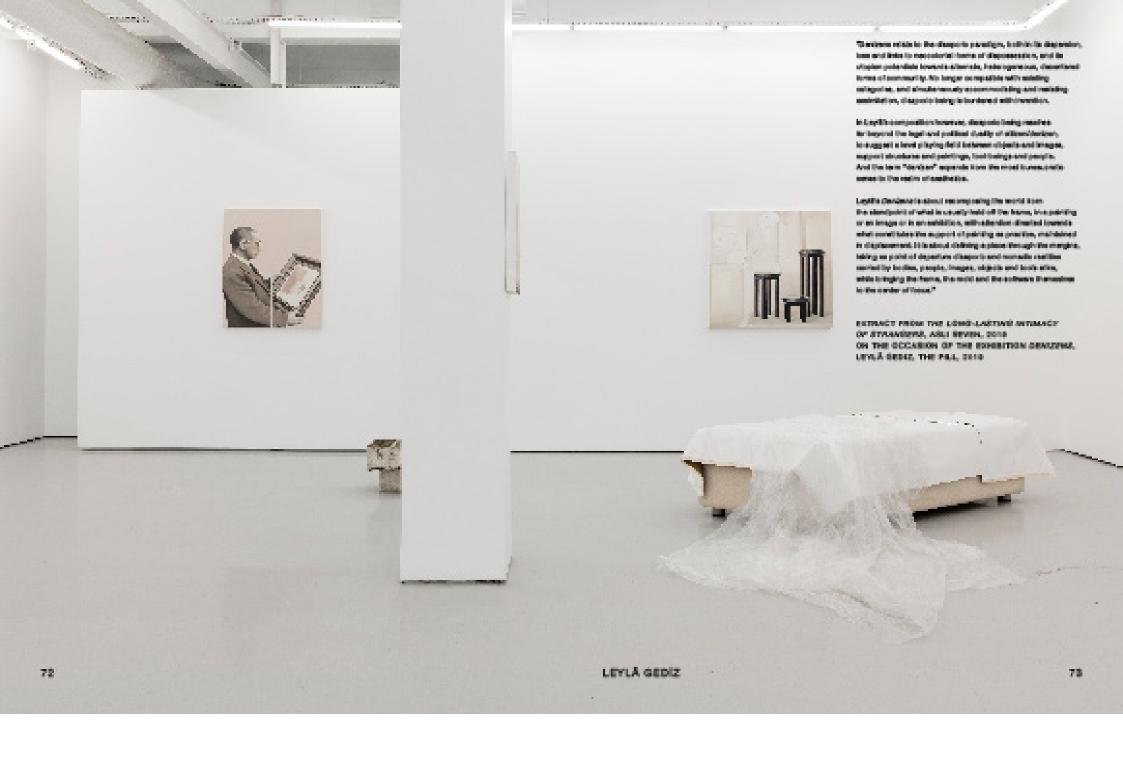
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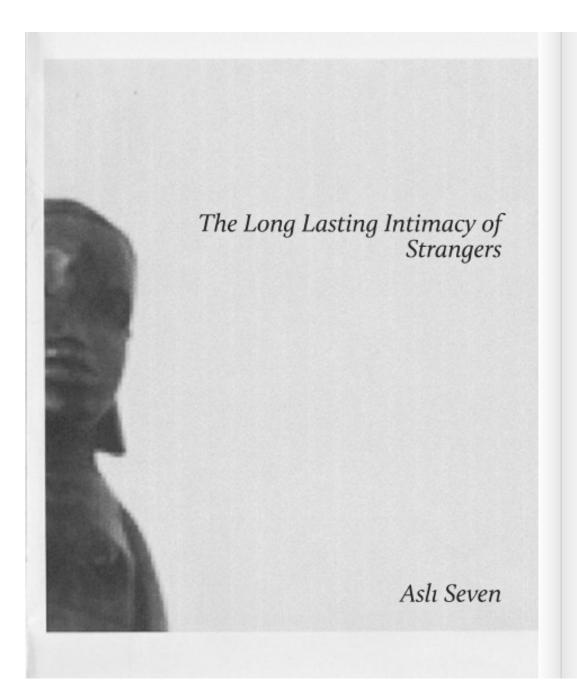
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Luguet-Gad, Ingrid (ed.). New Art Scales. Paris: JBE Books/THE PILL, October 2022.





The Long Lasting Intimacy of Strangers

April 2018. Leydi Gedi, composed an exhibition tided "Arrigania" at a small artist run space, an apartment-transleys lery in is achid. It was composed of

An decompanied by a well-knewn inchish some of the regres titled. The Not Torget Mell, the foreign itself was tage rented against the grey white god at cabes, the background of the mage eating software. The abstract god of posels grew and shronic, the fixed floorage of a nostalg or past recorded against the expanding perforating god, and then grew again asserting itself such modify perforating grid, and then grew again asserting itself such modify image against this background, and so out the rigge of the African-Publish singer-sengware discensive was prevent discuspions the video, only through its absence, its traces on an chival photographs; her body either bianned, or standowed by its negative space, definitioned by the software's background image.

Installations made with brown and white sugar cubes, most of which were placed on the windows like second. Windows became the pixelated image samport; they also proposed the grid in shadow across the walls and floors with the samight coming in.

The pointing of a sempture expicting an African woman, a found semption, and could fell behind by the movious tenants of the house to glabed just moved into in Lisoner. I remember video images one shot carrying the scalpture in her hand against the backdrop of the cobblestone grid of Lisbon's screets.

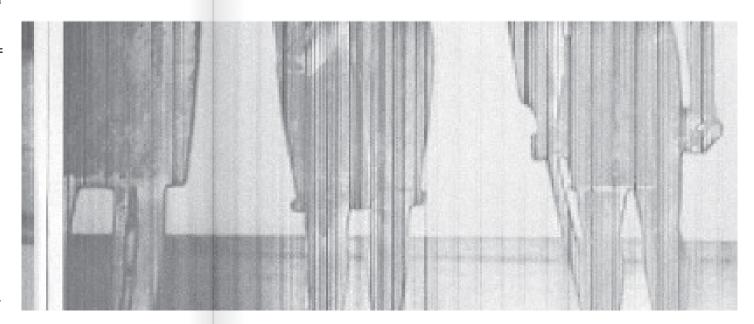
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Aslı Seven, The Long Lasting Intimacy of Strangers, 2019.

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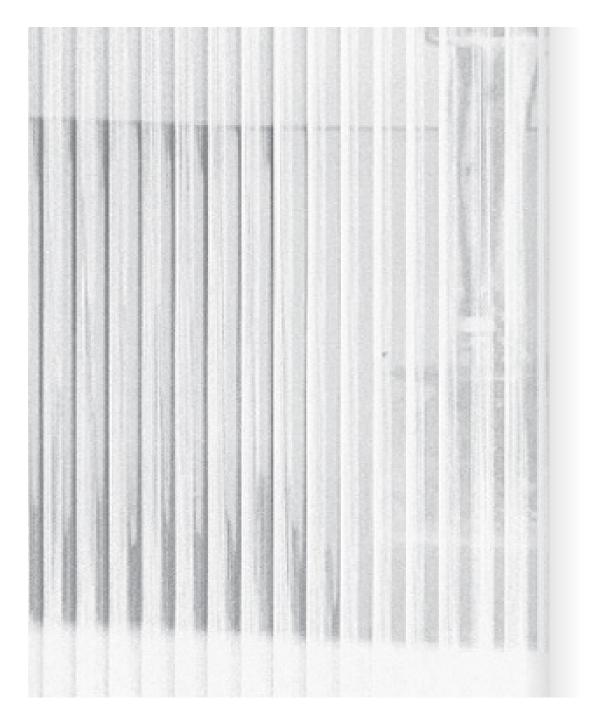
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crose soft size is a memory of the tookend program. "Document and toutenpointy Act, at the European School to visual Acts in trained, since adopted consideration was ranging plants and Acting Or Anticode, and United at Acts of School and La Program of Trainer. Her whomag has been pulmeded at San, Tath. Act Ordenated Narga and Are East Opening Clarify of Special Act Arabits, Agos and in the organization is a memorated Act Arabits and recently entered with out.

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Heor: Adı Seven Hansalıdının mart Dagilkh: Sinan Befik Alqığır. Desiya Kasıda Pol Hanır Mas Mastas

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