

VISION

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BERNA DOLMACI
MERT ACAR



 **ZONA
MACO.**

2026



VISION

Vision Art Platform, which has built bridges between artists and art lovers with its out-of-the-box approach since the day it stepped into the art scene, continues its works in the field of contemporary art in its place in Akaretler.

In addition to art and artist talks and various activities, there will also be programs where art lovers can improve themselves on different topics about art. Artists, curators, academics and art professionals, who are well-versed in many subjects such as collecting, reading, art history, curatorial approaches, will share their experiences with the participants.

So far, hosting the projects and works of artists Vision Art Platform continues its preparations to present to the audience the exhibitions of new names and well-known artists in the art world, which it intends to bring to the art scene in the future.

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In the context of ZsONAMACO SUR where the “South” is not merely a geographic marker but a vantage point from which to interrogate dominant narratives and invite multiplicities of experience, this presentation brings together three distinct practices that question, re-frame and expand the notion of identity, territory and the body.

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BERNA DOLMACI's practice originates in intimate sketch-book diaries and evolves into large-scale collages and land-based installations rooted in ecological concern, materiality and the temporality of place. Her adoption of organic residues, waste paper, foliage and terrain connects human trace to environment, memory to landscape. Here the “South” is perceived as entangled with the non-human, and as a territory of both memory and possibility. Her works call into question the binaries of urban vs rural, centre vs periphery, and invite the viewer to inhabit the site of overlapping lifeworlds.

MERT ACAR explores transitional spaces, from architecture to landscape, from memory to erasure, with photography, video and installation. His lens-based practice reveals anonymity, temporality and the in-between. Acar's work resonates with the “South” as a space of liminality, where built environment and natural terrain, human trace and absence, converge. His investigations invite the viewer to reflect on how places carry stories of transformation, displacement, and the un-settled body.

Map out a constellation of practices that engage with with the ecological and material traces of being that define Berna Dolmaci's practice; and with the exploration of spatial and temporal thresholds of place and identity that shape Mert Acar's installations. In doing so, they align with the exhibition's aim of moving beyond simplistic tropes of the Global South, presenting the “South” instead as a perspective of multiplicity, resistance, and coexistence of realities. Through their unique artistic vocabularies, each invites the viewer to inhabit a space of reflection, encounter, and re-imagination.

BERNA DOLMACI

She was born in 1994 in Akşehir. The artist completed her undergraduate education in the Painting Department at DEU Faculty of Fine Arts and is currently continuing her master's degree in the Main Art Department of DEU Graduate School of Fine Arts. Living and producing in İzmir, Dolmaci's practice is fundamentally rooted in the sketchbook. Her approach to the sketchbook lies within the practice of a visual diary, recording the image belonging to the moment she encounters both textually and visually. At the same time, she aims to objectively document something belonging to that moment, whether it be a leaf, candy wrapper, receipt, flower, hair strand, paper, etc.

Over time, this visual diary initially meant to document moments transformed into untouched abstractions of nature through pure collage techniques. Since 2017, she has expanded beyond the notebook and began producing large-scale collages with waste papers dyed with organic, non-industrial materials. Since 2018, the connection of these collages with space has strengthened, manifesting as large-scale installations and site coverings in public spaces with a process-oriented approach. Since 2019, she has produced her works within an ecological art perspective and, since 2020, has used a chosen piece of land as her studio, staying there periodically to create her works.

Dolmaci uses as her primary materials the soil and plants found on the land, as well as the peels and seeds of vegetables and fruits she herself consumes cut, dried, and incorporated into the work. As the works take their final form, the characteristics of the space are taken into consideration, allowing the work to reach its ultimate state. Thus begins a new, vital phase for the piece.

The meanings in Berna Dolmaci's paintings, collages, and site-specific installations made with natural materials cannot be adequately evaluated solely through familiar perspectives such as the relationship between humans and nature, the connection between artworks and nature, the artist's confrontation with landscape, or the viewer's contemporary perception of nature. These works examine, decisively and assertively, an unavoidable truth: environmental pollution that threatens the global future, and its negative impacts on humanity. Dolmaci's determination becomes particularly evident in her process of producing the works by living directly in nature and using organic materials familiar from daily life. By living and working in nature, she presents these works created with organic materials she herself produces as an act of healing for the future of the global environment.



Araf | *Purgatory*, 2023
Waste paper on cloth, acrylic, henna, turnip, tea, thyme, poppy,
turmeric, coffee, black herb, lavender, chia seeds, tobacco, clay
220 x 150 cm



Vikaye, 2023
Collage
Various sizes

The three phases in the production of these works traditional line drawings in the sketchbook, landscapes painted with organic pigments on canvas, minimalist nature collages created from waste papers colored with natural dyes, and site installations created with papers and fabrics produced through the same methods effectively reflect the artist's intention and ideology. Dolmacı warns the viewer through a body of work that focuses on how nature long a fundamental theme in art and a central image especially within painting appears or is represented in today's critical aesthetic process. This production investigates the relationship and conflict between contemporary nature and political, economic, and social ideologies.

She opposes the deceptive romanticism of conventional and traditional beautiful landscape imagery and the kitsch aesthetics serving the consumer economy, proposing instead a realist perspective. This view argues that, within today's global environmental conditions, the nature-art relationship intervenes against the negative impacts of global ecological politics. Typically, nature that is 'created nature' (natura naturata) is perceived to represent old worldviews (metaphysics), while 'nature as creator' (natura naturans) seems to represent the new worldview (dialectics). In the second half of the 20th century, three dimensional landscapes that intervened directly in nature, supporting the idea of 'natura naturans', ended the dominance of traditional landscape painting. Walter De Maria's 'Lightning Field' and James Turrell's 'Roden Crater' project in Arizona are among the most important examples. Dolmacı's works are contemporary examples of this understanding.

Her series titled 'Vikaye' (protection, preservation, "cry") consists of mountain landscapes attached to the back of a worn, framed canvas, challenging conventional modes of display. When looking at these landscapes presented unconventionally the viewer is reminded of familiar thoughts: that "landscape" is not what is seen in nature itself but rather the moment a person finds beautiful by observing nature; that the word immediately evokes landscape painting; that landscape painting in Turkey developed largely due to religious conditions; that landscape has always been one of the most loved and sought-after subjects in painting worldwide. Dolmacı demonstrates that the landscape considered an exhausted and consumed genre in both classic and modern forms can only turn toward truth when produced through such unconventional means.

Her installation titled 'Vaveyla', produced on cloth using dried plants, twigs, olives, gravel, ash, sawdust, dried leaves, and organic pigment collected from the land, and coded with the scent of fire, spans 13 x 6 meters and is presented as a metaphor for large forest fires. 'Sığınak' (Shelter) an installation resembling an entrance through a door into a mysterious cave and 'Otonom', created from scrap paper, seeds, and acrylic, invite the viewer to experience the relationship between nature and oneself through seeking refuge in nature.

Her large panel installations titled 'Hazzi', 'Sisli Mavi', 'Mai', 'Revan', and 'Kayran' all created entirely with organic materials and produced through working in nature transform landscape painting into relational aesthetics while simultaneously referencing the geographical meaning of the term "plate": the massive segments of Earth's crust ranging from hundreds of square kilometers to millions.

As digital media and perceptually stimulating visual imagery are presented to society, many contemporary artists have turned to natural materials, producing with concern for the future of the global environment and connecting their work with the data of nature. The organic sustainability of Dolmaci's works, situated between form and function, reinforces a lasting tendency toward naturalism in art and design. The characteristics of analog landscape paintings and installations are compelling: they aim primarily to reflect or awaken the consciousness of humanity, which can never escape questioning who they are and what surrounds them. Despite technology altering seeing and looking both physically and spiritually, maintaining the human capacity to perceive, interpret, and understand what is seen remains essential.

Today, digital devices create imitation and virtual nature, shaping the realities of artistic change and transformation. Landscape as a genre has found its place within this virtual realm; seeing and looking have yielded to technological assimilation. The environments created using nature's materials and reflecting its beauty form a resistance to this duality. Kant's thought that "Just as nature is beautiful when it appears as art, so is art beautiful when it appears as nature," or the belief dating from the 18th century that nature carries a moral value guiding human civilization and expressing a sublime order, is challenged by the question of how valid these ideas remain today. Through her work, Dolmaci offers one possible response. Today, the beauty of nature can only emerge in an ecological context. Nature is the most significant ideology of culture and the consumption industry, and everything related to nature is political.



Vikaye, 2023
Collage
Various sizes

MERT ACAR

Mert Acar (b. 1989, Ankara) is a contemporary artist from Turkey working with photography, video, and installation art. His work revolves around architectural and landscape elements within transitional spaces, exploring themes and concepts such as memory, transformation, placelessness, anonymity, and temporality at the intersection of natural and built environments. His lens-based art practice also serves as the foundation for his installations, where photographic imagery becomes both a material and a conceptual framework.

He completed his BFA (2012) in Graphics Department at Hacettepe University and spent a semester as an exchange student at Saint-Luc Liège in Belgium. He holds both a MFA (2017) and a DEA (2023) from Painting Department of Gazi University. Based in Ankara, he lectures in Visual Arts Department at HBV University. He's represented by Vision Art Platform in İstanbul.



Absence Series, 2021
Fine Art Print, 133 x 108 cm
Eds. 3+1AP



Good Times, 2023
Fine Art Print, 60 x 48 cm
Eds. 3+1AP



Concrete Palace, 2023
Fine Art Print, 60 x 48 cm
Eds. 3+1AP

As a tourist in the truest sense, taking photographs often feels like an act that empties out much of what a place represents. The sites I rush to stand before just a few hours after stepping off the plane look almost identical to the ones I've seen on postcards. Once I've checked off the generic landmarks everyone visits, I find myself staring at a car door abandoned by the roadside, or a desert plant whose name I don't know. In such moments, I focus on what remains after images have been turned into décor by the tourist gaze. This selection brings together four photographs from a short series I took in Sharjah.



Pale Blue, 2025
Fine Art Print, 100 x 80 cm
Eds. 3+1AP



Wind Down, 2025
Fine Art Print, 100 x 80 cm
Eds. 3+1AP

Education

2023 Doctor of Fine Arts / Painting, Gazi University, Ankara, TR
 2017 Master of Fine Arts / Painting, Gazi University, Ankara, TR
 2012 Bachelor of Fine Arts / Graphics, Hacettepe University, Ankara, TR
 2011 Exchange Program / Graphics, Saint-Luc Liège, Liège, BE

Solo Shows

2024 A Fading Distance / Vision Art Platform, İstanbul, TR
 2020 Absence / Cermodern, Ankara, TR
 2018 Placeholder / Subjectively Objective, Detroit, US
 2016 Flashers On / Torun, Ankara, TR
 2016 Placeholder / METU, Ankara, TR

Selected Group Shows

2025 When is Now? / Vision London, London, UK
 2025 Intersections / Vision Art Platform, İstanbul, TR
 2024 Ağaçlar Konuşunca / Cendere Sanat, İstanbul, TR
 2024 Olimpos Sergileri 3: Enteriyör / Karaköy, İstanbul, TR
 2024 Displacement I / Odd Art Space, Tekirdağ, TR
 2022 Remedy for the Soul / Vision Art Platform, İstanbul, TR
 2022 Döngü / Gru Art Gallery, İzmir, TR
 2022 Hits Different / Vision Art Platform, İstanbul, TR
 2022 001 / Nue Galeri, Ankara, TR
 2022 Not Behind The Scenes / Vision Art Platform, İstanbul, TR
 2022 Maybe Later / Sığınak, Ankara, TR
 2021 BASESELECTED / Tophane-i Âmire, İstanbul, TR
 2021 Temas Darağaç 6 / Umurbey Mahallesi, İzmir, TR
 2021 TAYFA 35 / Vision Art Platform, İstanbul, TR
 2021 No Room for a Door / Vision Art Platform, İstanbul, TR
 2020 Akbank 38th Contemporary Artists / Akbank Sanat, İstanbul, TR
 2020 Yol / Müze Evliyagil Art Oda, Ankara, TR
 2019 İyi Saatte Olsunlar with Pelesiyer / Hayy Açık Alan, İzmir, TR
 2019 Planetary Dysphoria / Art Elsewhere, London, UK
 2019 Printed'19 Multiple Choice / Mixer Galeri, İstanbul, TR
 2018 Akbank 36th Contemporary Artists / Akbank Sanat, İstanbul, TR
 2018 Mixer Sessions III / Mixer Galeri, İstanbul, TR
 2018 Mekan Atölye V / Cermodern, Ankara, TR
 2018 Sweet Little Lies / Plato Sanat, İstanbul, TR
 2017 BASE / Galata Rum Okulu, İstanbul, TR
 2017 Mekan Atölye IV / Cermodern, Ankara, TR
 2017 Urban Obscura / Siyah Beyaz Galeri, Ankara, TR
 2017 Mamut Art Project / KüçükÇiftlik Park, İstanbul, TR
 2016 Mekan Atölye III / Cermodern, Ankara, TR
 2016 Locus Mahal / Versus Art Project, İstanbul, TR
 2015 ODTÜ Sanat 16 / METU, Ankara, TR

Double Pillars, 2022
 Fine Art Print, 40 x 32 cm
 Eds. 3+1AP



Artist Residency

2025 SAHA Studio / İMÇ, İstanbul, TR

Biennials

2018 4th Mardin Biennial with Pelesiyer / Mardin, TR

Selected Art Fairs

2026 Zona Maco / Vision Art Platform, Mexico
 2025 Photo London / Vision Art Platform, London, UK
 2024 CI 19th / Vision Art Platform, İstanbul, TR
 2024 Photo London / Vision Art Platform, London, UK
 2023 CI 18th / Vision Art Platform, İstanbul, TR
 2022 CI 17th / Vision Art Platform, İstanbul, TR

Books & Monographs

2025 Toz, Kök, Beton / SAHA Studio, İstanbul, TR (Limited Editions)
 2018 Placeholder Monograph / Subjectively Objective, US

Awards & Shortlists

2018 Lucie Foundation Fine Art Scholarship (Shortlist)
 2017 International Photography Grant 2nd Edition (Mention)
 2016 International Photography Awards 2016 (Mention)

Features & Interviews

2024 Saliva Live
 2023 İzler Suretler, TRT2
 2019 Seen Magazine
 2018 Warhola Mag
 2017 International Photography Magazine
 2017 Manifold
 2017 Orta Format
 2016 iGNANT
 2016 C41 Magazine

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Peti Ytiss / Zeynep Salihi / Çağlar Tahiroğlu / Fatma Üstün
cover SEMİHA BERKSOY
Art: Mother Playing the Violin, 1958



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