

SORGE

Curator Senem Cagla Bilgin-Keys

ABDOLLAH NAFISI - ALICJA BIAŁA
ANNA BLOM - CAMILA BARVO
CHANTAL POWELL - GEORGE RICHARDSON
J SEO - LISE BOUISSIÈRE
MERT ACAR - SEFA ÇAKIR - ZIMU FANG

VISION
LONDON

SORCILE

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VISION London
34 Mortimer Street, W1W 7JS

VISION



VISION ART PLATFORM

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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SORGE

text Senem Cagla Bilgin-Keys

Care is relational. It unfolds through the connections that bind us to materials and the environments we inhabit. In a time when these connections are increasingly strained, fragmented and overlooked, the exhibition invites us to reconsider how we connect with the world and each other.

Bringing together artists working across painting, sculpture, photography and printmaking, the exhibition approaches care not as a gesture of preservation or repair alone but as a condition shaped by transformation, reciprocity and encounter; one that is simultaneously affective, ethical and material.

Across the works, memory, cultural symbolism, embodied knowledge and ecological relations intersect, opening different ways of thinking about care as something continually negotiated rather than fixed. Through the artistic practices, the exhibition reflects on the ways we care, we relate and we remember.

*Sorge is a German philosophical concept, often translated as "care," that describes a fundamental way of being in and relating to the world.

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Abdollah Nafisi

Abdollah Nafisi is a British-Iranian artist (born in Tehran, living and working in the UK). He creates sculptures from fallen trees and discarded industrial steel, exploring the fluid boundaries between identity and space. His practice emphasises the dialogue between individual works, with each sculpture engaging another to create and define the negative space between them. These relational and spatial dynamics become central elements of his artistic language.

Inspired by his experiences with nomadic tribes in Iran, Nafisi reimagines how movement and human connection shape our sense of belonging. Originally trained as a furniture maker, Nafisi later transitioned into sculpture, bringing a profound understanding of craftsmanship and materiality to his artistic practice.

He is a graduate of the Royal College of Art, and his work has been exhibited at Annely Juda Fine Art and Chisenhale Gallery in London. In 2025, his sculpture *Neighbours* was presented by Dastan Gallery as part of Frieze Sculpture at The Regent's Park, London.



Sitting Bouncer
Burnt Ash wood, steel
130 x 130 x 90 cm



Guardians Watchers, 2026
Solid Oak charred and Acrylic paint
Steel
190 x 85 x 40 cm

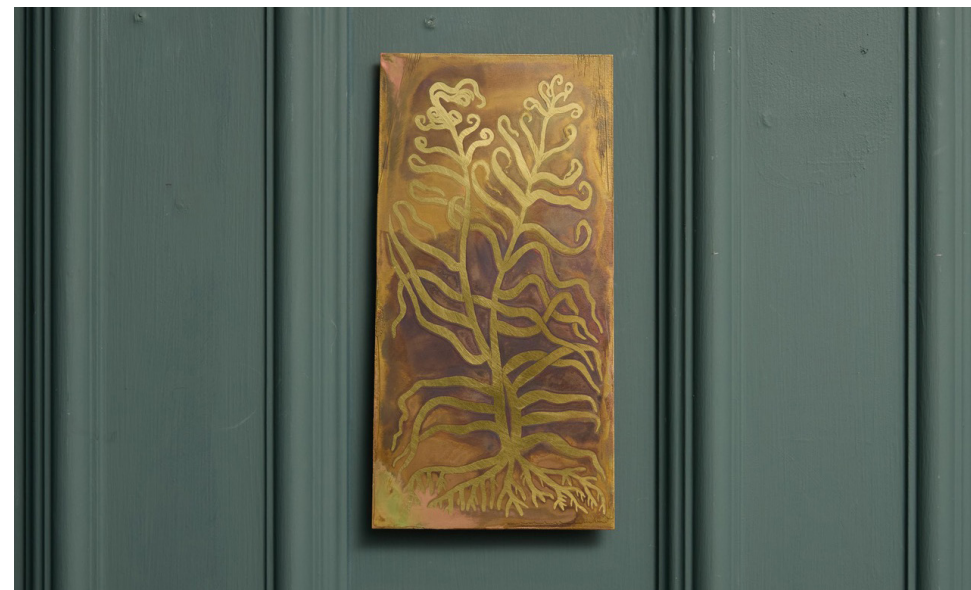
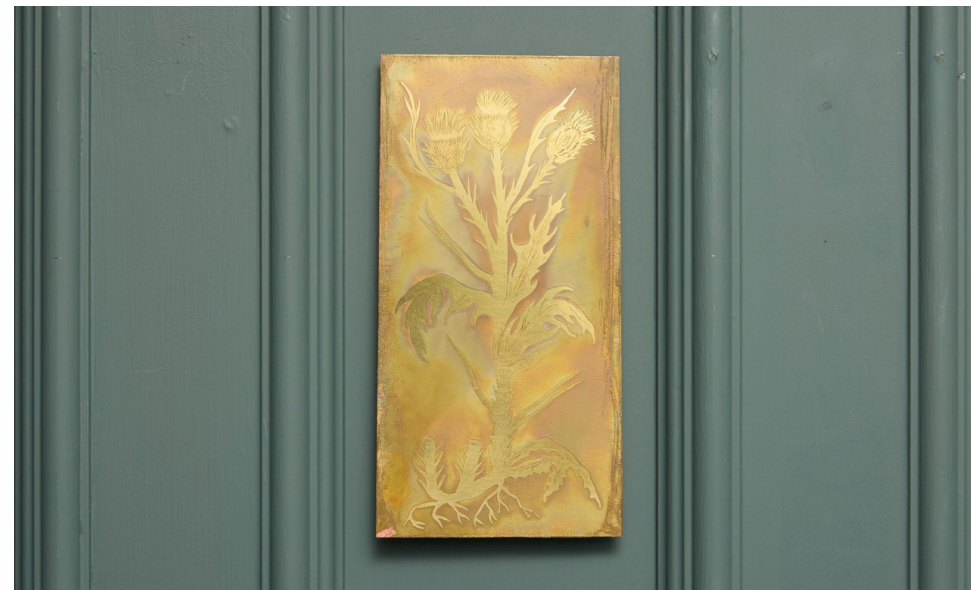


Alicja Biała

Alicja Biała (b. 1993, Poznań) is a Polish multidisciplinary artist based between London, Amsterdam, and Poznań. She graduated from the Royal Drawing School in London in 2022 and completed her MA at the Royal College of Art in 2023.

Working across a range of scales and disciplines, Biała brings together painting, sculpture, installation, printmaking, and public art. Best known for her large-scale public murals and architectural installations, her recent practice has focused on metal surfaces, etching, sculptural lighting, and site-specific installations. Through the use of industrial acidic solutions, controlled oxidation processes, metal casting, and experimental material techniques, she creates physical surfaces that are simultaneously fragile and resilient.

Her artistic practice is shaped by the intersection of nature, ecology, history, cultural identity, and political memory. Themes of agricultural societies, borders, migration, displacement, collective memory, and the lasting impact of past political conflicts form the foundation of her research. Drawing on symbols rooted in Pagan and Slavic folk traditions, she connects contemporary environmental concerns with personal and political narratives. By celebrating the splendour of the organic world, Biała seeks to develop a visual language that reflects contemporary ecological awareness.



Study for beneath the soft ground, hard ground, 2025
Acid-etched painting on brass
Each 19.5 x 10 cm

Anna Blom

Anna Blom (b. Falun, Sweden) lives and works in London. Her painting and installation-based practice is a diaristic response to her own environment and a philosophical research in co-existence. It deconstructs the fragile details, the physical and psychological components, of the everyday landscape resulting in observational portraitures. Using collected objects, matter, white noise and writing, poured into an unstretched canvas on site of investigation to enhance time and place of production.

Blom holds an MA in Painting (Arts and Humanities) from the Royal College of Art London (2022) and a BA Hons in Painting from UAL Wimbledon (2020). Her work has been featured in exhibitions in Europe by galleries and curatorial projects including: Saatchi Gallery, Vortic, Liminal Gallery, Apsara Studio, TERRA, OHS Projects, Canopy Collections, Gertrude, 24 Cork Street Gallery, Copeland Gallery, Flowers Gallery, among others.

Her work is held in private collections in the United Kingdom, France, Sweden, United States of America, Central America.



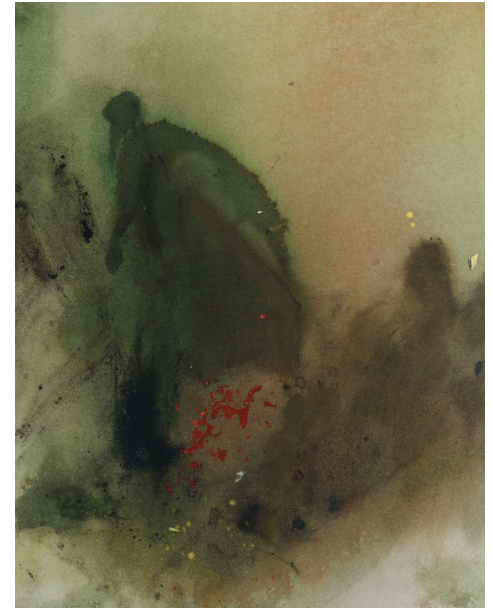
Circadian Zombies, 2024
Acrylic, raw pigment,
situational debris on canvas
90 x 70 cm



Aftermath, 2024
Acrylic, raw pigment,
situational debris on canvas
90 x 70 cm



Suture, 2023
Acrylic, raw pigment, situational debris
(leaves, mending tools: bear thread, gold pigment) on canvas
180 x 150 cm



When a home is not a home, 2023
Acrylic, raw pigment,
situational debris on canvas
54 x 42 cm

Camila Barvo



Camila Barvo (b. Medellín, Colombia) is a London-based artist whose fibre-based practice explores gesture, structure, and material tension through processes including dyeing, braiding, knotting, and binding. Her work translates embodied gestures into sculptural environments.

Rooted in material exploration and personal memory, she uses handcraft techniques such as braiding and knotting as sculptural languages and performative gestures of storytelling.

Her Latin American cultural heritage permeates her work, where materials speak as form. Figue, jute, and coffee dyes frequently appear in her pieces, not merely as raw materials, but as living symbols of Colombia's rich textile legacy, celebrating its material tradition. Currently based in the UK, she has been working with local wool fibres to expand her material research. Barvo holds a Master's degree in Textiles from the Royal College of Art, London (2024), and a degree in Design with a minor in Textile Design from Universidad de los Andes, Bogotá (2021).



The braid as a thread', 2025
Hand dyed, foil screen
printed and embroidered
170 x 45 cm



Braid Warp', 2024
Braided wool used for
doll hair dyed with henna
50 x 30 cm



Chantal Powell

Chantal Powell (UK, b. 1977) is an artist-researcher with a PhD in Psychology. Rooted in Jungian thought, alchemy, and symbolic imagination, her practice moves between art-making, curatorial and collection-based projects, writing, and public speaking. Across these intersecting fields, she explores archetypal imagery, myth, and the symbolic life of objects and materials.

Her material practice encompasses ceramics, glass, textiles, metal casting, and painting, and is grounded in a Jungian arts-based research methodology. Powell has exhibited nationally and internationally, including at The College of Psychic Studies (London), La Boulangerie (Paris), Yorkshire Artspace (Sheffield), and The Lightbox Museum (Woking). In October 2026, she will present a solo exhibition at MIRROR, the public gallery of Arts University Plymouth. Upcoming institutional group exhibitions include the Sainsbury Centre (Norwich) and the Royal Albert Memorial Museum & Art Gallery (Exeter).

Alongside her studio practice, Powell delivers specialist talks, illustrated lectures, and public conversations on archetypal symbolism and psychological alchemy. Her recent presentations include research on Vegetal Alchemy at Kunsternes Hus in Oslo. Her curatorial projects include Night Shaking, developed in collaboration with the Ingram Collection, and the site-responsive exhibition Fruits of My Woman. Powell is also the founder of Hogchester Arts, an artist residency programme based in West Dorset, and the founder and host of The Red Book Club, an international online book club and speaker programme dedicated to exploring Jungian psychology, contemporary art, and symbolic thought.



Djed Field, 2025
Hand dyed calico, embroidery thread,
hessian, sand cast tin
200 x 180 x 2 cm



Grain Mother, 2024
Glazed ceramic,
flameworked glass
51 x 26 x 11 cm

George Richardson

George Richardson (b. 1998) lives and works in London. He completed his MFA at the Slade School of Fine Art in 2023, becoming an artist in residence at Sarabande Foundation for which he received the Sarabande Emerging Artist Grant (2023-2024). He was then re-awarded the Sarabande Foundation Artist Residency for 2024-2025.

Working with sculptural interventions to re-contextualise the everyday, Richardson's practice is a continual 'making-sense-of' encounters between oneself and objects we meet and form connections to, often existing in a re-imagined domestic space where the familiar becomes uncanny. He believes there are no neutral decisions in sculpture, and uses the associations of material and form to create playful, curious connections. He imagines something 'resonates' when there is a point of connection between a person's lived experience and an object. Often this resonance is strongest when the source of the connection is difficult to find.

Richardson had a solo exhibition with Pipeline, London (2025). His work has been included in a number of group shows, including Night Cafe (2026), Art Brussels, Belgium with Night Cafe Gallery (2025) MEGA Art Fair, Milan, Italy, with Pipeline (2025) Krupa Gallery, London (2025) Kensington Roof Gardens x House of Bandits (2025) London Art Services (2025) House of Bandits x Selfridges, London, UK, The Hari Art Prize, London (2024); House of Bandits (2025); Sarabande Foundation, London (2024); Alice Black Gallery, London (2024); OHS Projects, London (2024); Max Radford Gallery, London (2023); a duo show at Flexitron Gallery, London, in collaboration with Pipeline, London (2023); UCL Museum, London (2023); Lethaby Gallery, London (2021). Richardson's work has been acquired by the UK's Government Art Collection as well as other notable collections in the UK, Italy and USA.



Drawn, 2025
Carved oak
98 x 45.5 x 4 cm

J Seo

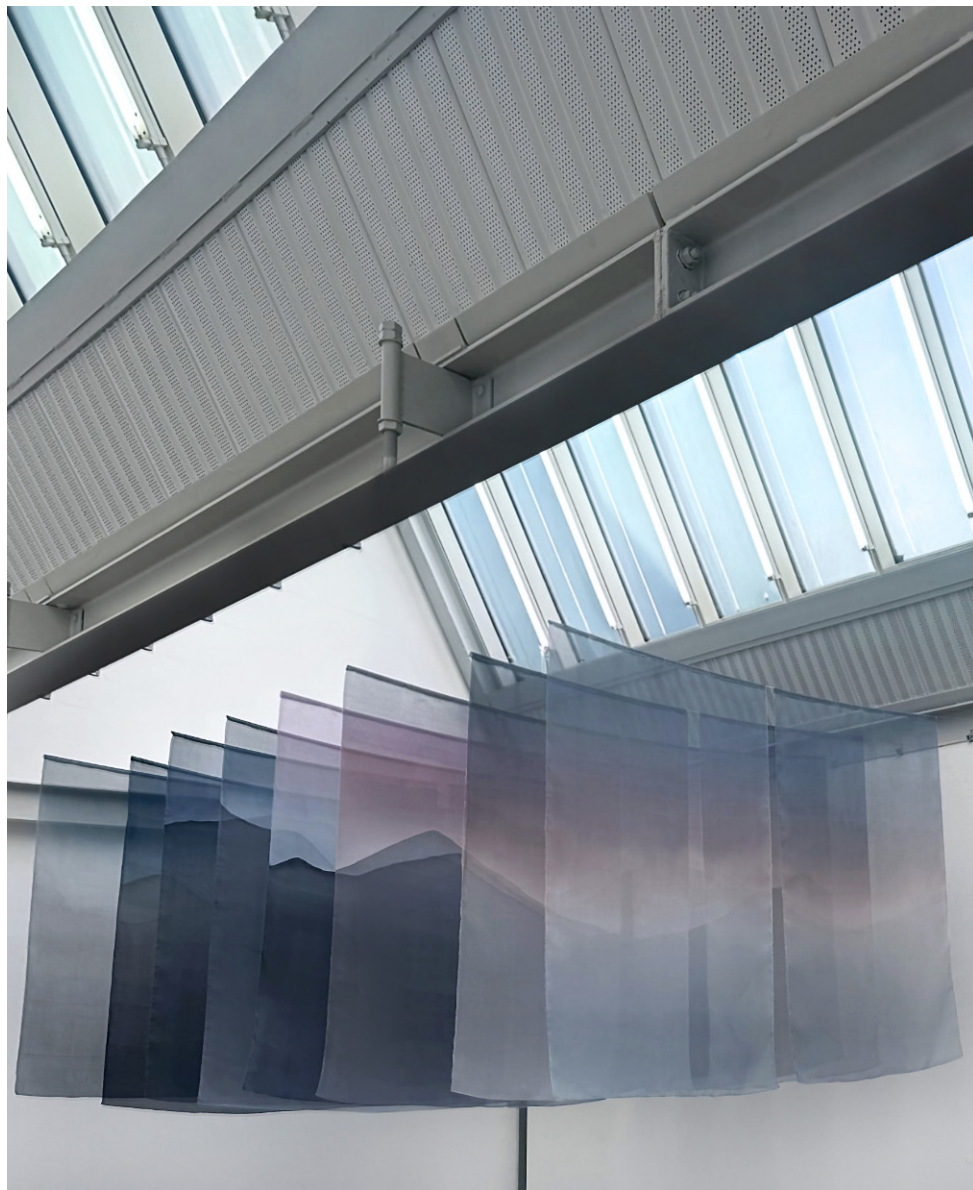
J Seo is a Korean artist currently based in London who studied MA Painting at Royal College of Art and BA Fine Arts at Goldsmiths, University of London.

She explores the journey home through watercolour on silk. Her practice inhabits the blue hour, that liminal threshold between day and night, before sunrise and after sunset. In this moment, all beings exist without fixed dwelling, nothing remains still, and everything flows and fades. The ethereal materiality of silk embodies this impermanence: translucent, yielding, constantly shifting with light and perspective. Working between cultures through a medium that refuses to stay put, she lets light pass through, sometimes revealing, sometimes concealing. Within the delicate, fleeting layers of twilight, her work becomes a quiet meditation on displacement and belonging, disappearance and nature.

Rooted in Buddhist concepts of impermanence and emptiness, her suspended silk installations enact the attempt to hold what cannot be held, a gesture that is always, necessarily, failing. Addressing the rootlessness of contemporary urban life, her work proposes nature as the home we ultimately belong to.



Blue hour, 2026,
Watercolor on silk,
55 x 175 cm (2 panel layred)



Layers of Serenity: Still and Way home, 2026
Watercolor on silk, Dimension variable
each 160 x 100, 160 x 125 cm



Lise Bouissiere

Lise Bouissière's practice centres on the use of space and found materials to create minimalist yet intricate sculptural compositions. Responding closely to their surroundings, her works evoke memory, capture transient moments and reveal less visible aspects of a place. The spaces in which the works are conceived and constructed often become mental landscapes in their own right, opening onto multiple interpretations.

A recurring concern in Bouissière's practice is the relationship between the ephemeral and the infinite. Working with found and upcycled materials sourced from the immediate environment, she creates modular and transformable sculptures that can be assembled, reconfigured and ultimately dismantled within the spaces they inhabit. Through this continual process of appearance, transformation and disappearance, the works remain closely connected to the environments from which they emerge.

Her sculptures respond to light, wind and the passage of time, extending their presence beyond the visual to engage tactile and olfactory perception. Participation also forms part of her practice, with audiences at times invited to collect and contribute materials to the work. This openness to change, interaction and reconfiguration introduces an element of play while allowing each work to evolve in relation to its surroundings.

Bouissière holds an MA in Fine Art from Central Saint Martins, London (2016).



Polypodium V, 2026
240 x 230 x 170 cm

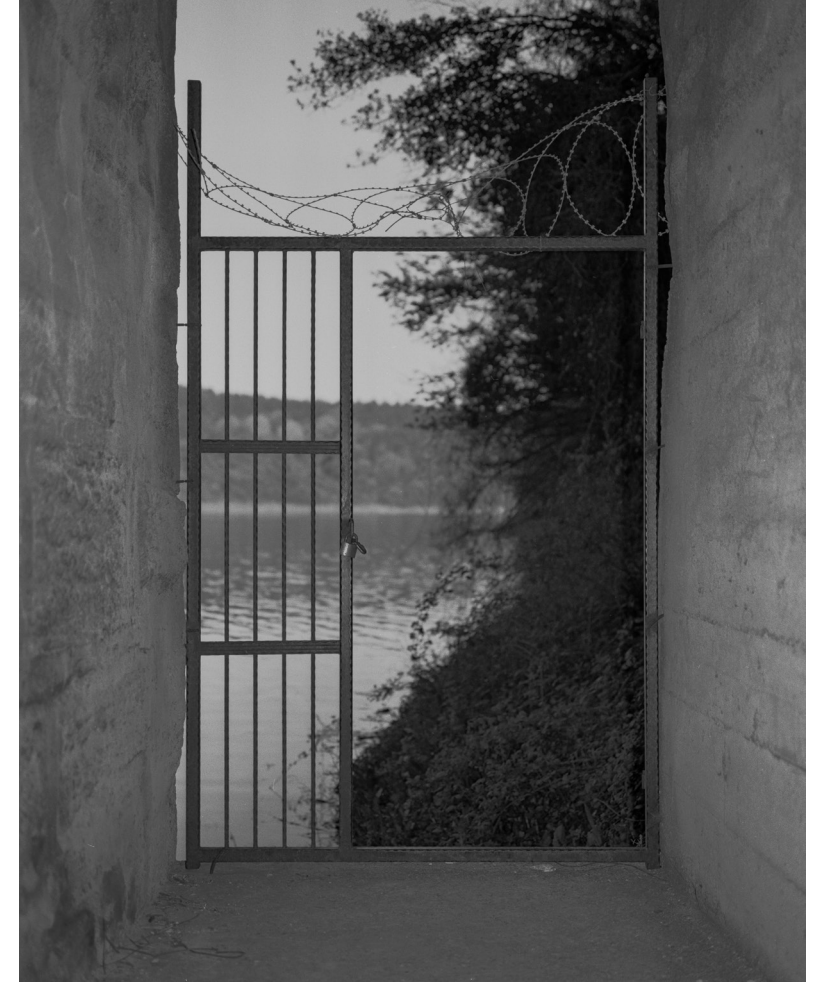


Mert Acar

Mert Acar (b. 1989, Ankara) is a contemporary Turkish artist working across photography, video, and installation. His practice examines architectural and landscape elements within transitional spaces, exploring themes such as memory, transformation, placelessness, anonymity, and temporality at the intersection of natural and built environments. His lens-based practice also forms the foundation of his installations, in which photographic imagery functions as both a material and a conceptual framework.

Acar received his BFA in Graphic Design from Hacettepe University in 2012 and studied for one semester at Saint-Luc Liège, Belgium, as an exchange student. He subsequently earned both his MFA (2017) and DFA (2023) in the Department of Painting at Gazi University.

Based in Ankara, Acar lectures in the Department of Visual Arts at Ankara Hacı Bayram Veli University. He is represented by Vision Art Platform in Istanbul.



Wet Floor, 2025
Fine Art Print,
48 x 60 cm, Eds. 2+1 AP



The Coastal Resort, 2025
Fine Art Print and Text
140 x 90 cm, Eds. 2+1 AP



detail

Sefa Çakır

Sefa Çakır born in Safranbolu, Türkiye 1990, completed his undergraduate studies in the Department of Painting and Sculpture Education at the Faculty of Fine Arts, Marmara University. He subsequently earned his master's degree in the Department of Plastic Arts at Yeditepe University. Continuing his academic journey in the field of plastic arts through doctoral studies, he further develops his scholarly practice alongside his artistic research. He also works as a lecturer, actively engaged in the fields of painting and art education.

Çakır's compositions, conceived independently of conventional notions of time and space, invite the viewer to focus on the expressive qualities and formal character of the figure. Distinct from traditional portraiture and figurative drawing, his portraits occupy a delicate balance between fragmentation, reality, expressionism, and abstraction. The skin of his figures and the depicted objects are never smooth or flawless; instead, they deliberately reject a polished, contemporary realism.

Every fragmentation and splatter within his works is executed with careful precision, transforming into calculated shapes and tonal variations guided by intuition. This controlled spontaneity ultimately suggests that everything is an illusion, prompting viewers to question whether the image before them is a print or the result of meticulous handcraftsmanship.



'I,' 2025
Marker on paper
50 x 35 cm

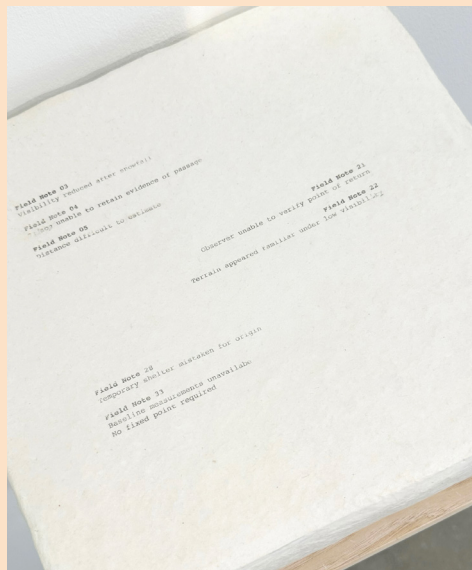


'I,' 2025
Marker on paper
50 x 35 cm



2025
Marker on paper
Each 35 x 50 cm

Zimu Fang



Zimu Fang is a Chinese printmaker working primarily with etching. Her practice considers uncertainty, memory and perception through landscapes that resist being located within a specific geography. Snow is a recurring presence in her work, softening borders, obscuring landmarks and unsettling a clear sense of direction. Through these conditions, Fang constructs landscapes in which memory loses precision, recognition becomes uncertain, and no single place or moment can be fully fixed.

Printmaking is central to this enquiry. Each plate, impression, transfer and layer introduces subtle shifts that resist exact repetition, allowing uncertainty to accumulate through the process itself. Rather than treating printmaking as a means of reproducing an image, Fang uses its processes of transfer, variation and layering to create images that remain open to change.

Her landscapes bring together fragments of remembered places, imagined terrains and details that appear familiar without becoming fully identifiable. Solitary trees, open fields and snow-covered ground recur throughout her work as conditions through which questions of perception and distance emerge. Situated between recognition and ambiguity, these landscapes are less concerned with depicting a particular place than with creating the experience of inhabiting one that remains uncertain. Fang holds a BFA in Printmaking from the Rhode Island School of Design and an MA in Print from the Royal College of Art, London.

The Field Guide to No Place VI, 2026
Intaglio on kozo paper over papier-mâché
relief on wood panel



This is not a landscape, 2026
Multiplate Etching and Mezzotint on Wooden Panel
30 x 40 cm



The Field Guide to No Place I-II-III, 2026
Intaglio on kozo paper over papier-mâché
relief on wood panel, Each 13 x 18 cm

The Field Guide to No Place IV-V-VI, 2026
Intaglio on kozo paper over papier-mâché
relief on wood panel, Each 13 x 18 cm



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Lise Bouissiere
Closeup - *Polypodium* VI
(a leaf and a flower from last year's bouquet)
2026

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