

PARIS ASIAN ART FAIR

11th Edition

October 22 – 26, 2025

Monnaie de Paris



**ANITA TAYLOR
BERNA DOLMACI
LARA SAYILGAN**

Booth in Salons sur Seine:
Salle Benjamin Franklin
on the second floor

vision
art
platform
.co

VISION

PARIS ASIAN ART FAIR

11th Edition

October 22 – 26, 2025

Monnaie de Paris



**ANITA TAYLOR
BERNA DOLMACI
LARA SAYILGAN**

Booth in Salons sur Seine:
Salle Benjamin Franklin
on the second floor

vision
art
platform
.co

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.

VISION

ANITA TAYLOR

For Anita Taylor, drawing is a fundamental discipline for creative development and is used both as a means to encounter and examine the world through observation, and as a departure point for the understanding and identification of imaginative content with wide cultural, social and political references. The themes of these works re-envision the roles of female protagonists, and represent an extensive, career-long enquiry.

Hecate [2025] and Niobe [2025] are both from an extended series of ink drawings that re-imagine women characters from classical mythology, inspired by the re-interpretation of female subjects by writers such as Madeline Miller and Margaret Atwood. These drawings form visual equivalents to the characters and their emotions and actions. As all of Niobe's sons were killed by Apollo and her daughters killed by Artemis, Zeus transformed grieving Niobe into stone by making her feelings of stone, but she continued to cry as a statue; whereas a pensive Hecate, a Greek goddess of magic and witchcraft, is shown in strong contrast lit by her moon.

Taylor's paintings embrace more expansive ideas of construct, content and context, with reference to historical precedent, narratives and event. Informed by myths, stories and events, the reinterpretation and re-presentation of narratives with strong female protagonists purposefully re-possess the female subject from a female perspective. Early paintings, *The Intruder* [1991] and *Establishing a Pattern* [1994] both explore themes of duality, and play out events and relationships in theatrical settings, supplemented by the use of light and colour; these imply a stage or temporary space with props such as curtains, veils, fans, bees, feathers, clothing, dress patterns, and scissors as these subjects play out their roles. In *Establishing a Pattern*, the younger character is stitched into her dress by the older figure whilst she simultaneously cuts it away, a metaphor for individuation, quiet rebellion and growth. *The Intruder* creates two spaces, two worlds – a floating world with two entwined lovers on the left, and one where a dark forceful singular figure intrudes into this tranquil unearthly space to grasp at the floating feather from the right in an attempt to capture something, a quality, they possess whilst crushing underfoot a fan, that could bring air. The overall sense of a catalytic moment of change or import supplements the characterisation of the narrative subjects to reveal or conceal significant incidents within a relationship or chronicle of events.



The Intruder, 1991
Oil on canvas
228 x 183 cm



Establishing a Pattern, 1994
Oil on canvas
228 x 183 cm



Hecate, 2025
Ink on Arches 640gsm paper
76 x 56 cm



Niobe, 2025
Ink on Arches 640gsm paper
76 x 56 cm

BERNA DOLMACI

Berna Dolmaci's works go beyond traditional perspectives on the relationship between humans and nature, focusing instead on environmental pollution and the global ecological crisis. The artist presents her creations—made with organic materials and produced while living in nature—as acts of healing for the planet. Her production process includes three stages: sketching, painting landscapes with organic pigments, and creating minimalist collages from naturally dyed paper. Dolmaci rejects the deceptive romanticism of conventional landscape art, emphasizing the conflict between nature, art, and contemporary environmental politics. In her series *Vikaye (Protection, Preservation) (Scream)*, she highlights that what is perceived as a “landscape” reflects not nature itself, but the beauty seen through human perception.

While waiting for full spring, winter returned again,
The sky darkened,
The insects hid away,
The wild ones in their dens,
Everyone is sorrowful.
Nothing changes.
The last spring.



Autumn, 2025
various papers, henna, coffee, coffee grounds, seeds, tea, clay, acrylic
149 x 153 cm



Vikaye, 2023
Collage
Various sizes

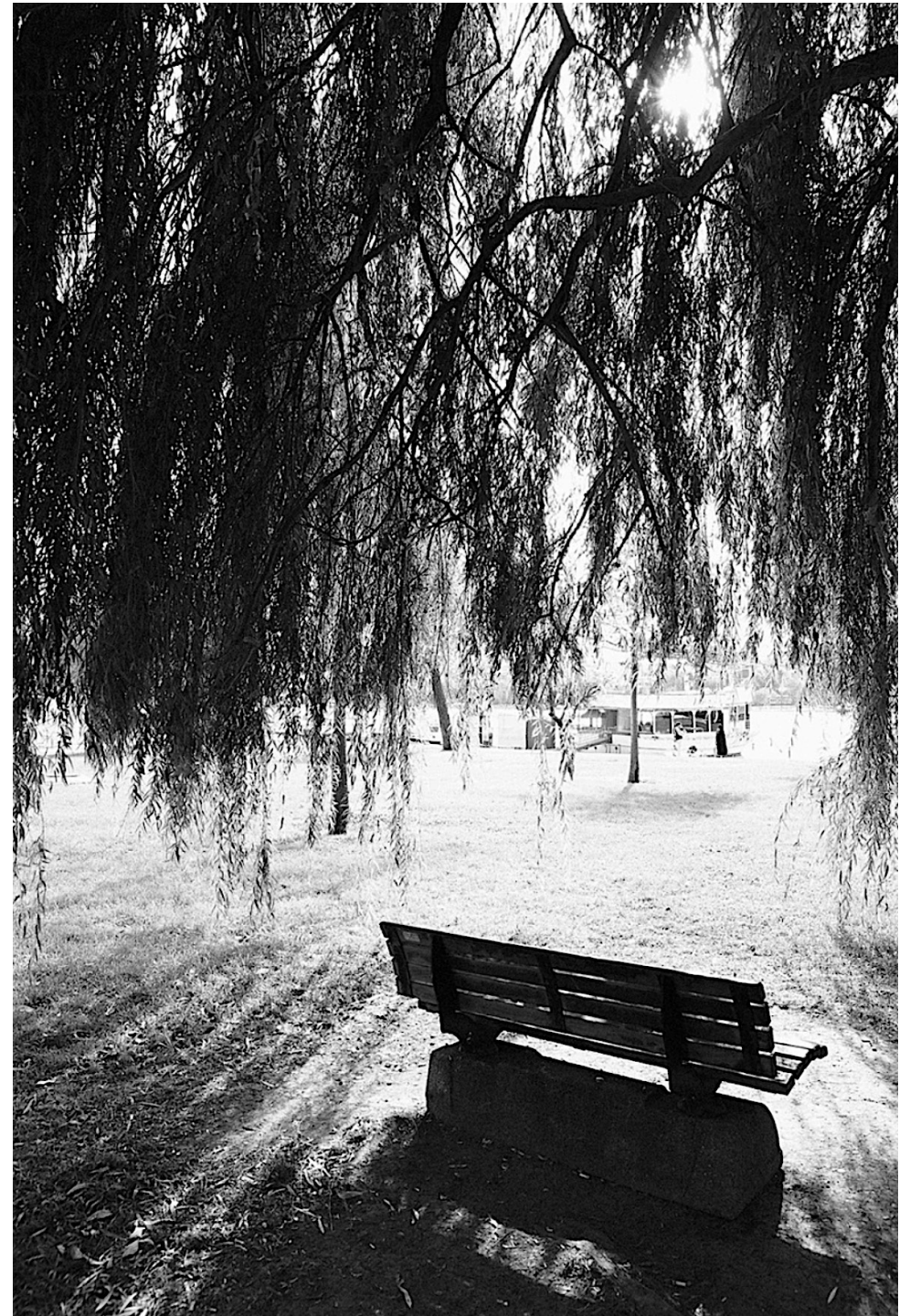
LARA SAYILGAN

Sayilgan, who enjoys developing herself through experimenting with different techniques, uses gilding applied over photographic prints to draw attention to the beauty within nature. Perhaps the layers of plants or flowers we encounter every day become more deeply imprinted in our visual memory when they appear like jewels.



Vietnam, 2022
Hahnemühle fine art print
80 x 55 cm

In The Park, 2023
Hahnemühle fine art print
220 x 150 cm





Opuntia My Love, 2023
Bodrum, Gold leaf application
on Hahnemühle fine art print
50 x 33,5 cm



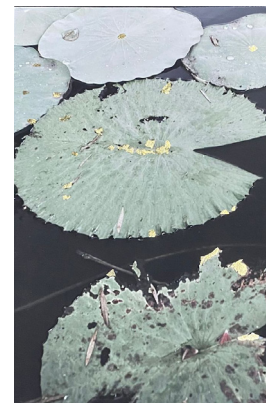
Vietnam, 2022
Gold leaf application
on Hahnemühle fine art print
23 x 35 cm



Unborn Lotus, 2022
Gold leaf application
on Hahnemühle fine art print
23 x 35 cm



Opuntia Becomes a Star, 2023
Bodrum, Gold leaf application
on Hahnemühle fine art print
33,5 x 50 cm



Lotus about to be born, 2022
Gold leaf application
on Hahnemühle fine art print
30 x 20 cm



Lotus about to be born, 2022
Gold leaf application
on Hahnemühle fine art print
30 x 20 cm



VISION Art Magazine



visionartplatform.co
info@visionartplatform.co
IG: @visionartplatform

VISION

