

WHEN

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NOW?

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VISION
LONDON

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2025

WHEN *is* NOW?

MERT ACAR — AMELIA BOWLES
LEYLA BOROVALI — BERNAL DOLMACI
ADAM LEEF — YIWEN LIU
AIDA MAHMUDOVA — ÇAĞRI SARAY
LARA SAYILGAN — ANITA TAYLOR
E. S. KİBELE YARMAN

CURATOR

Senem Çağla Bılgın-Keys

36 GREAT PULTENEY ST,

LONDON W1F 9NS

WHEN *İS* NOW?

Senem Çağla Bilgin-Keys

Is time a fixed and objective reality, or a relative concept shaped by our individual perception and environment?

Why do we remember the past but not the future?

What is the time between hope and despair, and does that even count?

Time expands in a journey, compresses in waiting, fades when it becomes memory. It is not merely a system of measurement but a fabric of our existence.

Inspired by Carlo Rovelli's book *The Order of Time*, this exhibition explores the representation of time in art. Rovelli argues that time is not an absolute entity; rather, there are multiple local times that vary for different observers, and our perception of time is shaped by biological, psychological, and cultural processes. *When Is Now?* takes these ideas as a point of departure, approaching time as a layered and subjective structure in art. It questions how our perception of time is shaped by the geography we are born into, economic conditions, socio-political systems of thought, and personal experiences, while offering new perspectives on the artist's relationship with time.

Featuring artists from diverse geographies and cultural backgrounds, *When Is Now?* aims to understand how perceptions of time vary. Some artists are paired with others, and through these curated dualities, they interpret notions such as past and future, permanence and fluidity, and individual versus collective experience. These pairings reveal connections between the artists through material, narrative, and form, offering alternative interpretations of how new perceptions of time can emerge through the convergence of their works.

MERT ACAR

Mert Acar is a research assistant at Gazi University. In his works, he extracts the mental and spatial alternatives of looking near and far from daily life through photography. Acar conveys the state of being on the road, which is dominant both in his practice of taking photographs and in the course of his life, from two different perspectives. The series “Lost Distance” and “Absence” explore the mental alternatives between near and far through photography, while questioning the absence of objects in spaces.



Knot, 2022
Fine art print, Ed 3+1 AP
30 x 24 cm



Sky, 2022
Fine art print, Ed 3+1 AP
30 x 24 cm



Glance, 2022
Fine art print, Ed 3+1 AP
60 x 48 cm

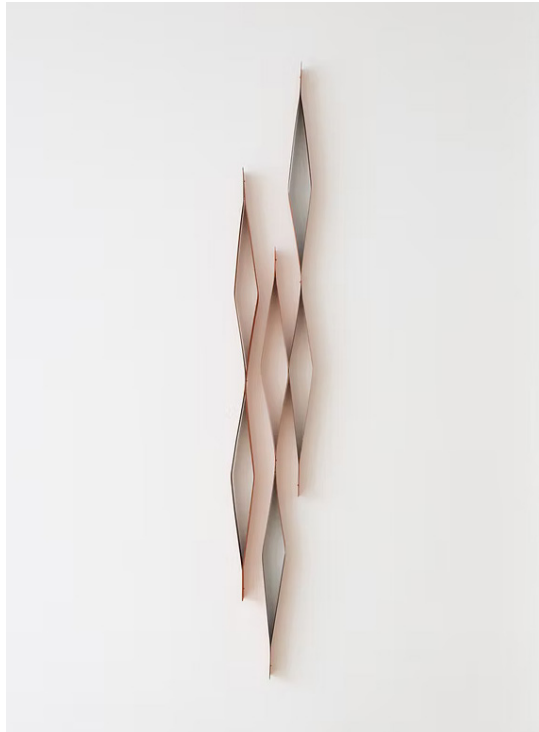


Absence Series, 2022
Fine art print, Ed 3+1 AP
80 x 64 cm

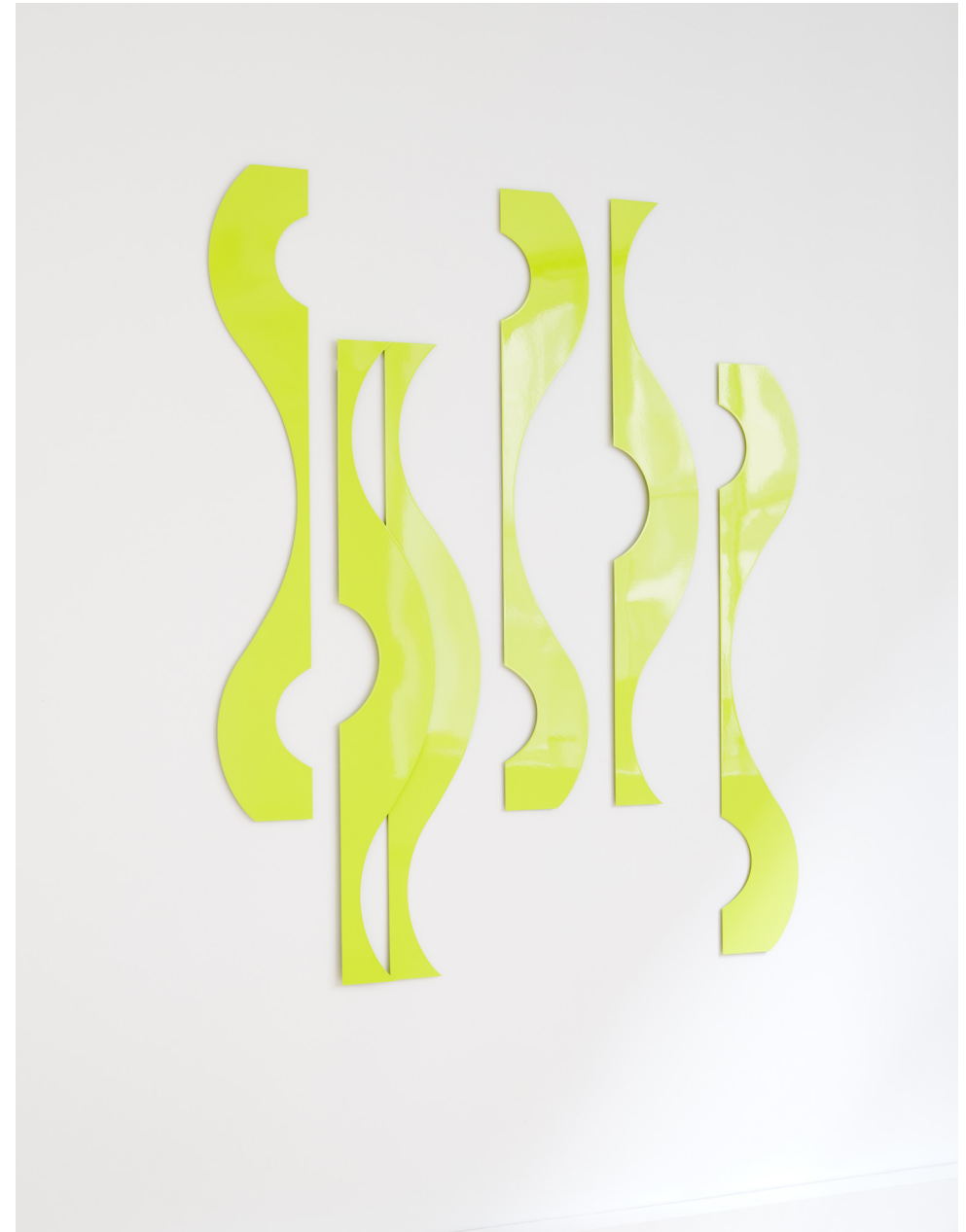
AMELIA BOWLES

Amelia Bowles, born in London in 1993, is a British artist whose practice intersects sculpture, painting, and architecture. Bowles divides her time between London and Paris, creating works that explore the interplay of light, colour, and form to evoke perceptual and cognitive experiences. Bowles' practice is informed by a deep interest in how light and environmental factors influence human perception and well-being. She draws inspiration from natural phenomena, architectural structures, and engineering forms, aiming to create contemplative and transportive experiences through her art.

Bowles is a graduate of Bath Spa School of Art and Design (BA (Hons) in Fine Art Painting, 2016) and City and Guilds of London Art School (MA Fine Art, 2023).



Yet To Be Woken (iii), 2024
Oil on Aluminium
165 x 20 x 6 cm



Murmurs I, 2024
Painted mild Steel
151 x 125 x 1.5 cm

LEYLA BOROVALI

Leyla Borovalı (b. 1998) is a ceramicist from İzmir, Turkey and currently based in Barcelona, whose work seamlessly merges ceramic, illustration, and printmaking. She graduated from Parsons School of Design, New York (BFA) in 2020 and Royal College of Arts, London (MA) in 2024.

Borovalı's work represents a sustained inquiry into materiality, form, and narrative. Her practice is rooted in the exploration of cultural memory and identity, drawing from traditional Turkish textiles, specifically silk quilts, as a visual and conceptual point of departure. The 3D motifs that are hand-embroidered by women bring a sculptural feel to the traditional quilt. The women that make these designs often tell a story about their passion or convey a message through their stitches. Borovalı takes the influence and expression of these quilts into a body of clay and glaze.



Vessel 4, 2025
H: 18 cm, W 33 cm
Stoneware Ceramics



Vessel 15, 2025
H: 18 cm, W 33 cm
Stoneware Ceramics

BERNA DOLMACI

Berna Dolmaci's work critically explores the relationship between humans and nature, using organic materials and site-specific practices to address ecological issues such as pollution and climate crisis. Her process includes natural pigment paintings, collages from waste materials, and immersive installations that challenge romanticized views of nature.

Influenced by land artists like Walter De Maria and James Turrell, Dolmaci's installations—such as *Vikaye*, *Vaveyla*, *Sığınak*, and *Otonom*—invite direct engagement with nature and draw attention to environmental destruction, especially large-scale forest fires. Her art acts as a resistance to artificial digital representations of nature and reinterprets landscape through the lens of ecological urgency.



Vikaye, 2023
Collage
Various sizes



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

ADAM LEEF

Adam Leef (b. 1989 Jerusalem, Israel) began his artistic studies at age 15. He studied with painters Aram Gershuni, Ran Tenenbaum, and Guy Avital, as well as at the art departments of Haifa University and Shenkar College of Art and Design for limited periods. Early in his practice, Adam realized that the surrounding world and local environment could provide him with the essentials for the development of new harmonies and means of expression. Along with his studio practice, he began working continuously 'En Plein Air' in the landscape facing the Mediterranean, studying and embracing the unique light, colors, and physicality through different projects and series he has created for over a decade. This research allowed him to engage with the fundamental pillars of painting and reflect these perceptions onto his studio practice.



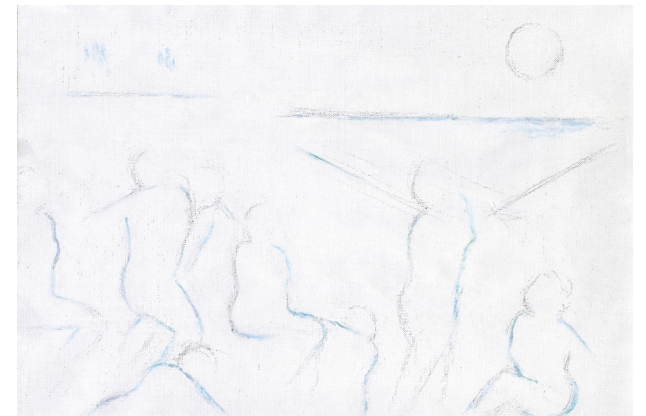
Self Portrait as a Bather, 2014
Oil on Canvas
160 x 120 cm



Bathers Parading, 2024
Painted mild Steel
26.5 x 47.6 cm

Bathers in a Landscape, 2024
Oil and Charcoal on Canvas
Approx 28.7 x 59.2 cm

Bathers in a Landscape, 2024
Oil and Charcoal on Canvas
Approx 28.4 x 40.7 cm



YIWEN LIU

Yiwen Liu (b.1999) is a London-based artist who graduated from Central Saint Martins and received her MA in Painting from the Royal College of Art in 2024.

Liu's fluid abstractions emerge from fleeting moments and emotional undercurrents, approached with quiet introspection and sensitivity to memory. Her compositions unfold gently, where color dissolves into atmosphere, and presence lingers with absence. Each brushstroke becomes a deliberate act—an intuitive dialogue seeking the emotional essence of impermanence, where the personal transforms into something universally felt. She embraces the idea that human emotions are not singular or fixed. Joy and sorrow, intimacy and solitude often arise together—not as contradictions, but as mirrors of one another. Her work follows a rhythm akin to Daoist thought, where seeming opposites flow into each other like dusk into night, revealing a quiet wholeness through duality.



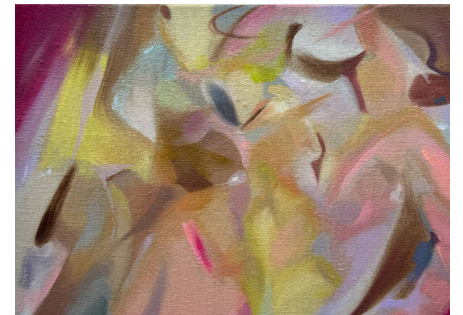
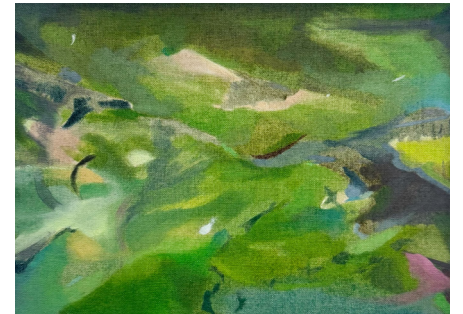
The Shadow, the Salt, the Dust, 2025
Oil on linen
105 x 85 cm



Lullaby, 2025
Oil on linen
120 x 150 cm

Out of Touch, 2024
Oil on linen
20 x 28 cm

Two Drifters, 2024
Oil on linen
20 x 28 cm



AIDA MAHMUDOVA

Aida Mahmudova is an Azerbaijani artist known for her diverse use of materials and techniques, exploring themes of memory, emotion, and human experience. Her intuitive approach combines elements like clay, paper, and cement to create textured, layered works that span painting and sculpture. A graduate of Central Saint Martins, she founded YARAT Contemporary Art Space in Baku in 2011, which supports emerging artists through exhibitions, residencies, and public programs.



Composition 24, 2022
Gypsum, mixed media
65 x 48 x 16 cm

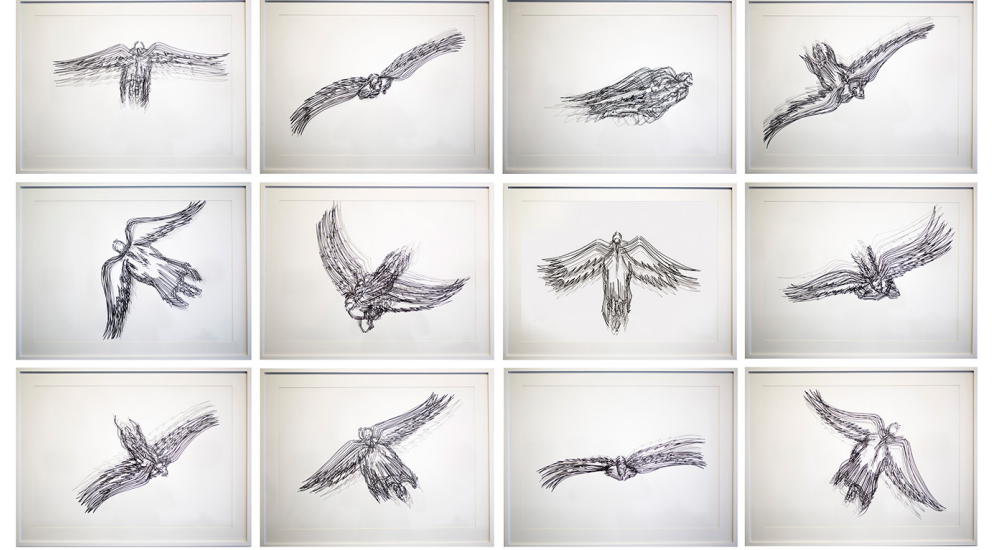


Composition 23, 2022
Gypsum, mixed media
65 x 48 x 16 cm

ÇAĞRI SARAY

Born in 1979 in Istanbul, Çağrı Saray lives and works in Istanbul, where he currently serves as an Associate Professor at Marmara University Faculty of Fine Arts. Since 2001, he has held 14 solo exhibitions, including “Sky Over Berlin” (2018), “Spaces of Memory” (2017), and “Threshold of Forgetting” (2017). His work explores memory, time, and spatial perception through a conceptual and multidisciplinary approach.

Saray has also participated in over 100 group exhibitions and biennials in Turkey and abroad, such as the 4th Mardin Biennial (2018), the 3rd International Çanakkale Biennial (2012), and numerous exhibitions at venues including Yapı Kredi Culture and Arts, Depo, and Müze Evliyagil.



Angels in Exile, 2015
Pattern on paper
62,5 x 82,5 cm each (12 piece)

LARA SAYILGAN

Lara Sayilgan was born in Istanbul. She lived in America, Brazil and London for many years. After studying Opera at Mimar Sinan University, she decided on a new path in her life and went to London to study photography. She studied Media and Photography at London College of Communication. After returning to Istanbul, she specialized in portrait and fashion photography.



Waves, 2022
Hahnemühle Matt Finart paper on Archival
Pigment Print, 70 x 100 cm

ANITA TAYLOR

Anita Taylor's artistic practice positions drawing as a fundamental discipline for creative development. She uses drawing as a tool to explore and make sense of the world, focusing particularly on the relationship between the female subject and processes of looking, observing, and feeling. Her works emphasize the female perspective by reinterpreting powerful women through myths and historical narratives.

Taylor's work often incorporates theatrical elements such as light, staging, and drapery, which function to either reveal or conceal events. Her piece *Moonrakers* (2024) reflects the sense of helplessness and suspended time experienced during the global pandemic, guiding viewers into an ambiguous space between reality and fiction, memory and forgetting. Through a timeless lens, Taylor bridges human experience with history, allegory, and contemporary events.



Lifting Up (Moonraker series), 2025
Ink on paper
38 x 28 cm



Wading (Moonraker series), 2025
Ink on paper
38 x 28 cm



Searching (mirror & moon), 2025
Oil on canvas
214 x 198 cm



The Fates, 2025
Ink on Paper
76 x 56 cm

E. S. KİBELE YARMAN

Eren Su Kibele Yarman completed her MFA in Design at the School of Visual Arts (New York) in 2015 and earned her BA in Communication and Design from Bilkent University in 2012. She is currently a PhD candidate in Settlement Archaeology at Middle East Technical University and a part-time lecturer in the Communication Design Department at Işık University. She has also taught at Bilkent and Işık Universities in previous years.

Her work has been featured in international group exhibitions at venues such as CerModern (Ankara), Vermont School of Art (USA, 2022), Augsburg University of Applied Sciences (Germany, 2017), and the SVA Gramercy Gallery (New York, 2014). She has received multiple design awards, including the İhap Hulusi Görey and TÜYAP Book Cover Special Awards, from institutions like the European Design Awards, AIGA, Design Observer, and Graphis.

Yarman has published two works with Onagöre: “Broken English Goodbye” (2021) and “The Importance of an Afternoon Nap” (2022). Since 2015, she has collaborated with leading international publications (The New York Times, The Economist, The Atlantic, Washington Post), publishers (W. W. Norton, Koç University Press), and cultural institutions (Sabancı Museum, Studio-X Istanbul, SALT), combining her design practice with artistic and cultural production.



Hemlock, 2025
Textile installation,
100 x 180 cm (details)



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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IG: @vision_art_magazine

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info@visionartplatform.co
IG: @visionartplatform

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