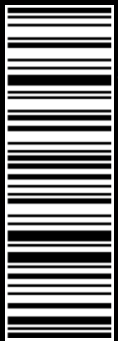
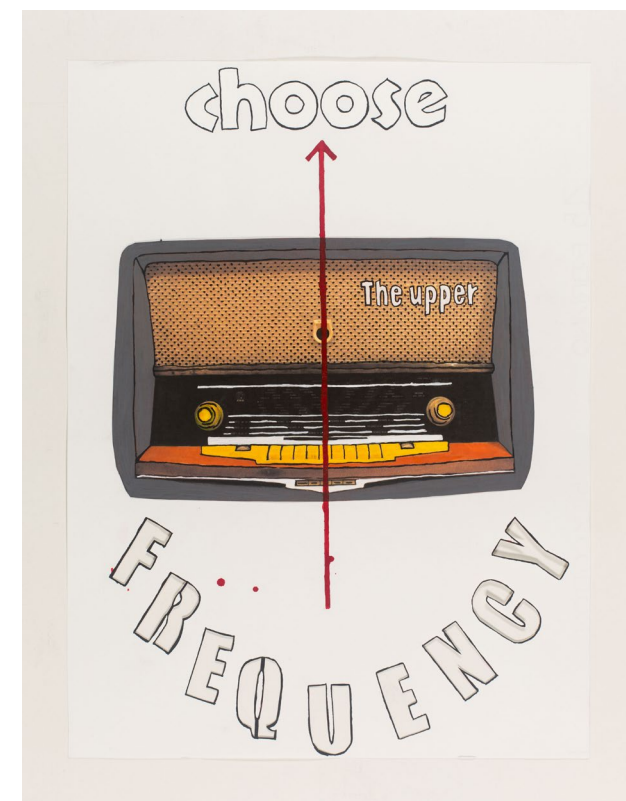




ISM • OLOGY





Zenita Komad, Choose the upper frequency, 2015, courtesy Gallery Kirzinger, Vienna

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SOFORT

MANIFEST ABOUT THE URGENCY OF ART

Some people can think it's a bad taste joke but it's the truth, the most significant concept of what I consider indispensable for the artistic phenomenon came to me printed in a dancers underwear.

It's true. One single word. SOFORT. At that moment I thought we were speaking about love but it turned to be theatre.

I was thrilled.

I was distracted.

She spoke German and I spoke my rudimentary Argentinian. I asked her to explain me the words and she told me that it was an invitation for the urgent.

SOFORT: Immediately, instantly, at once, right away, forthwith, promptly, straight away, in a jiff, urgently.

To stage a piece, to rehearse, to write, to create hides urgency. Hides the urgent necessity of getting ourselves in trouble, to break things, to question things, to involve ourselves in a crisis.

To create a work of art constitutes the urgency of creating a gap, a peephole from where we can observe the world. A peephole from where at the same time we look and we are being looked. From where our humanity is being looked.

To create from the urgency.

To create from the urgency that comes from the unembraceable.

To create from the ignorance when ignorance implies the hunger for understanding.

To create from the silence when the silence implies the yearning of naming the things that can't be named.

To create moved by the urgency of making possible an encounter.

Because thinking about an encounter means acknowledging the existence of the OTHER, something/someone that is beyond my borders and that has borders of its own. It implies acknowledging the existence of things that are different from me, things that are unknown.

Thinking about an encounter also implies a journey in the quest of this OTHER that is unknown and attracts me, that invites me to inquire about the IDENTITY. Understanding IDENTITY both as the thing that make as the same but also as the things that tell us apart.

Create from the urgency that makes us vulnerable, curious, loving, HUMAN.

Emilio H. Díaz Abregú
St Gallen Switzerland 2015

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JANA CHARL

Jana Charl's creative process is defined through a combination of practices, predominantly painting and sculpture. She is a native of Los Angeles, where she currently resides, and is a dual US-Swiss citizen. After receiving her Bachelor of Arts in Art and Psychology at the University of Redlands, California, she was in her first group exhibition of 1000 polymer clay sculptures at Ars Futura Galerie in Zurich (1993). From 2013 through 2015 Jana has been in over 25 exhibitions and included in 7 publications globally.

"My creative process is defined through a combination of practices, predominately painting and sculpture. I explore different media and techniques to test the boundaries of what defines contemporary art, especially the blurring of the traditional divisions of craft, commercial art, and fine art. Delving into the synthesis of unrelated components to form stories is my passion. Each mixed media work is comprised of elements which already have a history in their own right, I combine them to reveal a new narrative. My intent is to evoke thought on our perceptions."

Triumvirate is sculpted from pieces of discarded ranch equipment and scrap steel. The three female figures represent a mother with her daughters. I am mesmerized by the process of cutting and melting the metal. I sculpt utilizing only the tools which are available for ranch workers, creating in their environment and context; thereby, I maintain a certain "unfinished" crudeness to my sculptures. In order to hint at or even honor the former life of the parts, I often leave dirt, grease and rust on them.

Triumvirate, 2015, (Scrap) Metal, 66 h x 28 w x 9 d inches / 168 x 71 x 23 cm



Caged Nest is assembled from found objects, woven and sculpted telephone wire, and polymer clay. The intended message is one of contrasts, of nature vs. technology and display vs. confinement.

Caged Nest, 2015, Mixed Media (found objects, telephone wire, polymer clay), 12 h x 8 w x 6 d inches / 30.5 x 20 x 15 cm

Posers: Chicks and Roosters is a retail-mimicked display built with found objects; the packages hanging from hooks also contain acrylic on canvas paintings and polymer clay figures. My inspiration is drawn from observing the community in which I live.

Posers: Chicks and Roosters, 2015, Mixed Media (found objects, acrylic on canvas, polymer clay), 11.75 h x 10.75 w x 2.25 d inches / 30 x 27 x 5.5 cm



Venus Globe alludes to a snow globe. The "snow," however, is comprised of polymer clay Venuses, and the base is 3-D printed.

Venus Globe, 2015, Mixed Media (acrylic globe, polymer clay, 3-D printed base), 4.5 h x 6 diameter inches / 12 x 15 cm

