

CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS (EST. 2009)

APPLIED GRIEF AND BEREAVEMENT RESEARCH

SUBSTRUCTURED LOSS: JOURNAL OF APPLIED GRIEF & BEREAVEMENT RESEARCH

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CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS

Established in 2009, the CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS is a Canadian organization dedicated to the development of applied grief and bereavement research. Documented through the use of practice-led methods within art and comprised of work from an interdisciplinary network of creative and technical practitioners; the CENTRE is committed to the advancement of the arts and sciences; providing programming in support of education; public and professional engagement; and the development of field research in partnership with local, national, and international academic bodies, institutions, foundations, and non-profits.

BERLIN SUMMER-2 2019

ENG

ANSWERING IN EPILOGUE

This Summer 2019 the CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS is proud to host international interdisciplinary artists and researchers Constance Brady (US), Michelle Hall (IE), Julie McCreedy (US), and Elyssa Sykes-Smith (AU).

Answering In Epilogue is a visual discourse and dialogue on artistic boundaries, personal relationships, documentation, and experimentation.

With her series of monoprint doormats titled Entering History, Constance Brady interrogates the symbolically and socially charged forum of grave tenure. Incidental to Berlin's use of time-limited renewable burial constrictions, also known as grave leasing, are unnoticed piles of neglected headstones. From one such pile, Brady has captured these ethereal impressions in prints and photographs. She invites the viewer to influence the outcome of the piece, which is subject to continuous change. By stepping on the doormats the viewer assumes the role of participant, and is thereby compelled to confront their own willingness to deface these ephemeral silhouettes.

Investigating and challenging binding forces of social perception around recovery practices, Michelle Hall employs use of symbolic gesture through this series of works. Her research deals with lived experience, aftermath and processes of recovery through reconstructive offerings that address the intersections of how we learn and how we may achieve new iterations of collective and individual empowerment.

In Julie McCreedy's Emotional Resolve, interconnecting themes merge in and out of multiple two-dimensional works. Influenced by a single letter written by McCreedy's deceased son, she documents memories, dreams, and correspondence concerning loss, love, and trauma. To navigate the space, a suspended canvas encourages the viewer to engage multiple dimensions. At the core, the work examines her son's Opioid Use Disorder and the innate need for solace and redirection. An archive containing the artists renderings lend meaning and inform the familiar or unfamiliar emotional territories being charted.

Questioning the perception and psychology of memory and place, Elyssa Sykes-Smith enquires into dissociative experiences, anxiety, trauma and grief, by utilising sensory exploration and architectural metaphors.

Personal dialogue disrupts as it redirects an enquiry and provides course for meaningful navigation. Varied is their experience as each artist interprets their answer while Answering in Epilogue; allowing discourse to surface alongside the very disruption and cause.

Works installed and artists present.

BERLIN SOMMER-2 2019

DE

ANTWORTEN IM EPILOG

In diesem Sommer 2019 ist das CENTER FOR THE STUDY OF SUBSTRUCTURED LOSS stolz darauf, internationale, interdisziplinäre Künstler und Forscher wie Constance Brady (USA), Michelle Hall (IE), Julie McCreedy (USA) und Elyssa Sykes-Smith (AU) zu beherbergen.

Antworten im Epilog ist ein visueller Diskurs und ein Dialog über künstlerische Grenzen, persönliche Beziehungen, Dokumentation und Experimentieren.

Constance Brady befragt mit ihrer Serie von Monoprint-Fußmatten mit dem Titel "Entering History" das symbolisch und sozial aufgeladene Thema von Nutzungszeiten der Grabstellen. Berlins Nutzung zeitlich begrenzter, erneuerbarer Begräbnisbeschränkungen, die auch als Erbpacht bezeichnet werden, ist eine unbemerkte Anhäufung von vernachlässigten Grabsteinen. Von einem solchen Haufen hat Brady diese ätherischen Eindrücke in Drucken und Fotografien festgehalten. Sie lädt den Betrachter ein, das Ergebnis des Stücks, das einem ständigen Wandel unterliegt, mitzugestalten. Durch das Betreten der Fußmatten wird der Betrachter zum Teilnehmer und ist damit gezwungen, sich der eigenen Bereitschaft zu stellen, diese vergänglichen Silhouetten zu verunstalten.

Michelle Hall untersucht und hinterfragt die Bindungskräfte der sozialen Wahrnehmung in Bezug auf Genesungspraktiken und verwendet in dieser Werkreihe symbolische Gesten. Ihre Forschung befasst sich mit gelebter Erfahrung, Nachwirkungen und Prozessen der Genesung durch wiederherstellende Angebote, die die Überschneidungen zwischen dem Lernen und dem Erreichen neuer Prozesse der kollektiven und individuellen Ermächtigung ansprechen.

In Julie McCreedy's Emotional Resolve verschmelzen miteinander verbundene Themen zu und aus mehreren zweidimensionalen Werken. Beeinflusst von einem einzigen Brief von McCreedy's verstorbenem Sohn, dokumentiert sie Erinnerungen, Träume und Korrespondenz im Zusammenhang von Verlust, Liebe und Trauma. Um durch den Raum zu navigieren, fordert eine hängende Leinwand den Betrachter auf, mehrere Dimensionen einzuschalten. Im Mittelpunkt der Arbeit stehen der unregelmäßige Gebrauch von Opioiden ihres Sohnes und das angeborene Bedürfnis nach Trost und Veränderung. Ein Archiv mit den Renderings der Künstler verleiht den bekannten oder unbekanntem emotionalen Gebieten, die erfasst werden, Bedeutung und informiert sie.

Elyssa Sykes-Smith hinterfragt die Wahrnehmung und Psychologie von Erinnerung und Ort und untersucht dissoziative Erfahrungen, Ängste, Traumata und Trauer, indem sie sensorische Erkundungen und architektonische Metaphern verwendet.

Der persönliche Dialog wird unterbrochen, da er eine Anfrage umlenkt und Kurs für eine sinnvolle Navigation bietet. Abwechslungsreich ist ihre Erfahrung, da jeder Künstler seine Antwort interpretiert, während er im Epilog antwortet. Diskurs kann neben der eigentlichen Störung und Ursache auftauchen.

Installierte Werke und Künstler anwesend.

ARTIST & RESEARCHER 1

CONSTANCE BRADY (US)

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ARTIST BACKGROUND

Constance Brady (b. Wilmington, DE) moved to Brooklyn, New York in 1997 where she earned her Bachelor of Fine Arts from Pratt Institute and was later graduated from Columbia University with a Master in Science degree. As the Postgraduate Behavioural Health Fellow in the Department of Psychiatry at Yale School of Medicine, for two years Brady trained as a member of a multi-disciplinary ambulatory treatment team in a community-based acute services unit. She attributes much of the inspiration for her current body of work to the privilege of her experiences in fast paced critical care settings. Constance has conducted several hundred mobile crisis psychiatric evaluations, coordinated provision of care with law enforcement officials and emergency room physicians ensuring the delivery of comprehensive and trauma-informed services, and has provided treatment for the bereaved and convalescing, and individuals with age-related dementias and trauma-based psychosis. Brady's works have been exhibited and published internationally. Recognized as one of the world's top graffiti writers by Publisher's Weekly, paintings from Constance's "City Series" were featured in Nicholas Ganz's Graffiti World (New York. Abrams, 2004. ISBN: 0810949792) and Graffiti Women (New York. Abrams, 2006. ISBN: 0810957477). An inspired and drastic departure from the pictures of her "City Series", Ms. Brady's "The Trepanation Series" was exhibited with Magnan Projects in New York City.

WORK STATEMENT

To address the premium on real estate for ground burial in urban centers, Germany among several other European countries, is resigned to implementing tomb reuse policies whereby remains are exhumed and the headstones discarded, rendering one's "final resting place" impermanent. Throughout Berlin discarded headstones accumulate, forming abandoned piles assigned to the far corners of the cemeteries. To the passerby these piles are typically overlooked, obfuscated by other mounds of tangled trash and overgrowth, or the nearby lively pedestrian life. For the living, headstones may function as objects of recuperation and encounter. They command a silence. With these works Constance examines the notion that this state of quietude is upset by the practice of time limited grave leasing. Constance's photographs communicate a material transition undergoing these relics. She selects a headstone that is face-up, appearing as if consigned to a vulnerable oblivion, applies ink, and shrouds the marble or granite with polypropylene rugs- pressing them to establish an ethereal impression.

The artist conducted research to gain insights into the deceaseds genealogy; however, despite several different online search conventions, none of the deceaseds names yielded productive results, with the exception of Mr. Paul Wrublick. The artist has attempted to contribute his birthdate and month, and date of death, as well as his (former) burial place to myheritage.com. Constance learned Mr. Wrublick's middle name, Antonius, and that he was born to Wilhelm and Klara Wrublick and he had nine siblings.

WORKS Constance Brady (US)

ENTERING HISTORY

Installed (monoprint series) linoprint ink on polypropylene rug
200cm x 90cm; 61cm x 90cm; 60cm x 88cm; 61cm x 90cm (4)
2019

LIFT AND DEEPEN

Color photographs on Alu-Dibond
40cm x 30cm (5)
2019

Web: michellehall.ie | Email: hall.shell@gmail.com

ARTIST BACKGROUND

Michelle Hall (b. Dublin, IE; 1983). In 2018 Hall was the recipient of the RHA School + Fingal Arts Studio Residency Award and completed a one-month residency at Künstlerhaus Bethanien, Berlin, as grantee of the Prague-based StartPoint Prize which she was awarded in 2017. Hall was also awarded the RC Lewis-Crosby Award at the graduate RDS Visual Art Awards 2016, following her completion of the MA Art in the Contemporary World programme at the National College of Art + Design, Dublin. She completed her BA Fine Art at Technological University Dublin in 2007. In 2017 she was awarded the Arts Council of Ireland Film Bursary and the Dublin City Council Tyrone Guthrie Residency Award. Hall is a member of the artist collective Child Naming Ceremony and is also currently working on her first public commission for Infrastructure, Fingal County Council's Public Art Programme 2017-2021. Hall was previously on residency with the CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS in 2017 at Bow Arts RAW Labs Studio, London.

WORK STATEMENT

Working across various disciplines including performance, photography, moving image and drawing, Hall employs use of symbolic materials and gestures to create narratives drawn from experiences of trauma and recovery. Combining objects, images, words and textures, Hall brings together seemingly disparate processes to create potentials in how these areas may be considered anew. Throughout her research-led practice she gathers details over time to create narratives that explore human thought and behaviour through exploration of collectively ingrained socio-political conditions, alongside contemporary, historical and imagined self-care and healing practices.

WORKS Michelle Hall (IE)

TONGUES
Mixed Media
Dimensions Variable
2019

Web: juliemccreedyart.com | Email: juliemccreedy14@gmail.com

ARTIST BACKGROUND

Julie McCreedy is an interdisciplinary artist, whose processes include drawing, painting, printmaking, sculpture, and installation. She currently lives and works in Boise, Idaho. Originally from Oregon, she grew up in the North West and the Central Coast of California, which helped shape her love for family, the great outdoors, and the natural world.

McCreedy received her bachelor's degree in visual arts from Boise State University (BSU) in Boise, Idaho, where she completed two art emphasis's in Painting & Drawing and Printmaking and a Minor in Art History. Her mixed media drawing, Fluxus, (concerning form and expression) made publication in a Pearson's educational textbook in 2011. She has shown, sold and exhibited her works internationally; awarded solo exhibitions, such as Discourse of Thread at BSU's Student Union Gallery simultaneously exhibiting her BFA in 2012; she's exhibited in group installations; a number of invitational print exchanges/exhibitions such as Watershed, Rocky Mountain Printmaking Alliance's 3rd Biennial Symposium Exhibition – 2017 (a founding member), selected as a resident with BSU's Department of Art joining Nagoya Zokei University for Transit 2010 in Nagoya, Japan; and Scuola Internazionale di Grafica Venezia - Summer 2017 in Venice, Italy; and her current summer residency at the Centre For The Study of Substructured Loss, Answering In Epilogue, 2019 in Berlin, Germany.

WORK STATEMENT

McCreedy's poetic, abstract expressionist style emanates emotional and psychological themes built from memories, relationships, and a dream-world concerning trauma, loss, and love. She is exploring video, text, painting and drawing as a response to loss in her current body of work.

Emotional Resolve is a series of interdisciplinary compositions that relate to themes of loss and of human connections to physical and psychological objects (dreams and memories). McCreedy uses text to communicate a relationship her son had with a debilitating Opioid Use Disorder; through the laborious action of duplicating his letter to Oxycontin, she experiences his language and his thought process during that time revealing the menacing hold addiction had on him. McCreedy explores the use of thread and sewing as a symbol of trauma, rage, and of putting back together something broken. She is experimenting with video as documentation, bridging a personally complicated story with a rainstorm as a device for reflection. Grief associated with the sudden death of McCreedy's son by suicide in 2014 was traumatic. Its affect continues to shape her art practice as she encounters new methods to process and navigate grief and trauma.

WORKS Julie McCreedy (US)

EMOTIONAL RESOLVE
Installation: Suspended Painting; video and sound sequence; images in picture album include small-scale works on paper and artist sketch book pages for audience participation; installation. 201cm x 175cm (canvas) and 00:57 sec (video) duration. 2019

ETHANIEL'S LETTER TO OXY
Mixed media painting on canvas; suspended
Variable Dimensions
2019

RAIN AND THE WINDOW
Video and sound sequence; installation
Duration: 00:57 sec
2019

DREAMS, MEMORY AND DOCUMENTATION BOOK,
THE LETTER SERIES AND SKETCH BOOK PAGES
Audience/viewer participation
Mixed media on paper
Variable dimensions
2019

Web: elyssasykes-smith.com | Email: elyssasykessmith@gmail.com

ARTIST BACKGROUND

Elyssa Sykes-Smith works within the fields of site-specific sculpture, installation, performance and public art. The intent to encourage empathy towards the plight of humanity, through analysing emotional and psychological states derived from personal and public experiences, and to raise environmental sustainability awareness forms the thematic orientation of her practice.

Graduated in 2013 BFA (Hons) at the National Art School Sydney. Exhibited in Sculpture by the Sea, Bondi (2012-17) and Cottesloe (2015-18). Recipient of a Create NSW Creative Development Fellowship 2019. Solo exhibition Shoalhaven Regional Gallery 2019. Awarded First Prize at Hillview Sculpture Biennial 2018 and Sculpture at Scenic World in 2015; Clitheroe Foundation Mentorship in 2012. Commissions include Shoalhaven City Council 2017; Wollongong City Council 2019; Barangaroo Delivery Authority 2017; MIRVAC 2017; and Saatchi & Saatchi 2014, Sydney. Diverse experience as a professional arts educator and leader: working with children, disadvantage communities, disabilities and refugees. Sessional lecturer at the National Art School.

WORK STATEMENT

Elyssa Sykes-Smith is continuing research and development of her ongoing Mind Walk project that focuses on the themes of memory, detachment, anxiety and trauma.

Mind Walks are sensory performances consisting of guided walking tours, visualisations and workshops with participants to facilitate intuitive interactions between the subject, myself, architectural locations, psychological states and artistic material prompts. Through sight deprivation subjects have an opportunity to experience their other senses in a heightened state (i.e. sound, touch, smell), explore their environment from an altered perspective and access their imagination. The artwork presented depicts the outcome derived from a series of Mind Walks undergone with the self. The work aims to translate intangible, emotional and psychological experiences into a physical metaphor that is further developed into sound: A sonic iteration of a childhood memory.

Mind Walk is supported by the NSW Government of Australia through a Create NSW Creative Development Fellowship.

WORKS Elyssa Sykes-Smith (AU)

MIND WALK #5
Sound and audio installation
Variable dimensions and duration
2019

LAYOUT

CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS PRESENTS

BERLIN SUMMER-02 2019

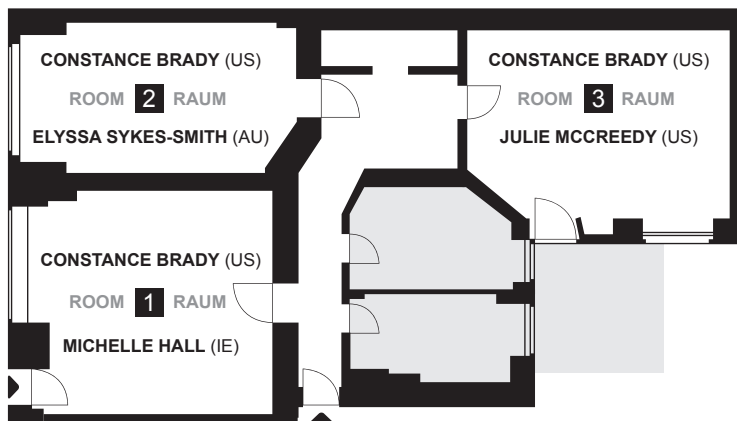
ANSWERING IN EPILOGUE

VISITOR INFORMATION

Lite-Haus Galerie | Mareschstr. 4, 12055 Berlin GER
05 SEP 2019: 07pm-10pm - Opening Reception
06 SEP 2019: 12pm-09pm - Open Gallery
07 SEP 2019: 12pm-06pm - Open Gallery
08 SEP 2019: 12pm-06pm - Open Gallery

Directions

S Sonnenallee (S-Bahn) | Trains: S9, S41, S42, S45, S85 | Buses: 171, M41, N79



ENTRANCE

- ROOM / RAUM 1: Constance Brady (US) – Entering History
Constance Brady (US) – Lift and Deepen
Michelle Hall (IE) – TONGUES
- ROOM / RAUM 2: Constance Brady (US) – Entering History
Elyssa Sykes-Smith (AU) – Mind Walk #5
- ROOM / RAUM 3: Constance Brady (US) – Entering History
Julie McCreedy (US) – Emotional Resolve
Julie McCreedy (US) – Ethaniel's Letter To Oxy
Julie McCreedy (US) – Rain and the Window
Julie McCreedy (US) – Dreams, Memory and Documentation Book, The Letter Series and sketch book pages.

The CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS wishes to thank Debbie Davis, Dalida Kibir, Lite-Haus staff, and residents Constance Brady, Michelle Hall, Julie McCreedy, and Elyssa Sykes-Smith for their contributions and efforts.