

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

Applied Grief and Bereavement Research Interdisciplinary/Multidisciplinary Studio

BACKGROUND

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-based/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.

Das „Centre for the Study of Substructured Loss“ („Zentrum zur Erforschung von Verlustserfahrungen“) ist eine 2009 gegründete kanadische Organisation, die sich mit der Thematik Trauerverarbeitung und Trauerforschung auf der Grundlage künstlerischer Arbeit beschäftigt. Die Forschung umfasst die Konzeption, Entwicklung und Durchführung praxisorientierter Methoden, die fachbereichsübergreifend innerhalb eines Netzwerks interdisziplinärer, kreativer und technischer Fachleute erarbeitet werden. Die Ziele des Zentrums sind die Weiterentwicklung der Künste und Wissenschaften, die Erarbeitung von Programmen für den (Weiter-) Bildungsbereich und die Stärkung des öffentlichen und beruflichen Engagements. Darüber hinaus arbeitet das Zentrum partnerschaftlich mit lokalen, nationalen und internationalen akademischen Gremien, Institutionen, Stiftungen und gemeinnützigen Einrichtungen bei Feldforschungen zusammen.

For more information regarding programming or to contact us please visit:

Web: <http://www.substructuredloss.org>

Vimeo: <https://vimeo.com/substructuredloss>

Facebook: <https://www.facebook.com/substructuredloss/>

BERLIN AUTUMN 2017

To Permeate

This Autumn the CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS is proud to host international interdisciplinary artists and researchers Louise Prévert (FR), Lynn Imperatore (UK), Edward Williams (FR), Lauren May (AU), and Karla Suler (IE).

The dictionary would define this phrase “to permeate” as action or element which passes through, seeps into, pervades. Each artist suffuses this sensibility into practice, each finds their way into unique method, media, and articulation. The work in the exhibition represents on-going processes which address various encounters with loss. By referencing intimate histories as well as testimonies of collective experience, these works endeavour to permeate limits of surface, diffuse expectations of memory, and saturate silence with tonalities yet unheard.

Works installed and artists present.

BERLIN HERBST 2017

Durchdringen

Im Rahmen eines Artist-in-Residency-Programms stellt das CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS in diesem Herbst die interdisziplinär arbeitenden Künstler*innen und Forscher*innen Louise Prévert (Frankreich), Lynn Imperatore (Großbritannien), Edward Williams (Frankreich), Lauren May (Australien) und Karla Suler (Irland) in der LITE-HAUS-Galerie vor.

In der Ausstellung Durchdringen zeigen sie ihre Arbeitsergebnisse. Der Duden definiert „durchdringen“ folgendermaßen: durch etwas Bedeckendes o. Ä. dringen; aufgrund seiner Stärke, Intensität o. Ä. in alle Teile eines Körpers oder Raumes dringen und unter Überwindung von Hindernissen seine Absicht erreichen; sich mit etwas durchsetzen. Die Künstler und Künstlerinnen finden einen individuellen praktischen Weg, eine einzigartige Methode, eigene Mittel und Ausdrucksweisen, die das Bemühen widerspiegeln, Verlustserfahrungen sowohl innerhalb der persönlichen Geschichte wie auch im Kontext und anhand der Zeugnisse kollektiver Erfahrungen zu untersuchen, dabei die Grenzen der Oberflächen zu durchdringen, die Erwartungen aus Erinnerungen zu zerstreuen und die Stille um ungehörte Klangfacetten zu bereichern.

Die Künstler*innen sind anwesend.

ARTISTS

Lynn Imperatore

Lynn Imperatore's research and practice interests address how drawing can expand and enhance our appreciation of what comprises 'the visible'. Her PhD (2015) 'Out of the Corner of the Eye (the 'I'): Drawing as Disposition of Perception' examined drawing's capacity to apprehend and articulate unexpected edges of perception. Dr. Imperatore has an MFA (Visual Art) from Vermont College of Fine Arts (Drawing & Visual Culture), a BA (Humanities) from New York University, Certification in Art Therapy from the New School for Social Research (NYC) and attended the School of the Museum of Fine Arts (Boston). She teaches, lectures and writes about drawing, has exhibited widely, and is co-founder/co-editor of the HATCH/Drawing Research Project.

Widow's Walk

I came to this residency with high hopes of forging sublime resolutions of grief – tidy & skilfully rendered – something to finally let my soul soar above the day-to-day drudgery of bereavement. Tall orders, false starts, and (always) new reminders of that life is an ongoing tension between loss and living. Rather than something significant – here is something authentic. My husband died by suicide in August 2015. Berlin is my first excursion out from a two-year retreat into the sanctuary of my house – the home we shared. While the waves and madness of grief still knock me about – Berlin has allowed to me to drift and meander once again among the living. I've mapped some of that progression.

Works

Lynn Imperatore

Widow's Walk

Mixed media on paper: map, tags, pins, ink, graphite, gouache.

90 cm x 120 cm

2017

Karla Suler

Karla Suler (b. Zagreb, 1980) has an MFA (Professors-level degree) of Fine Arts from Academy of Fine Arts, Zagreb (2010). Her works explore various concepts from body image, hidden meanings, absence, social injustice, loss of innocence, misconstruction of common beliefs, and ideologies. The medium varies and is often dictated by context and theme. Body of work has involved various media; still image, digital/screen-print, paintings, objects, video, installation or interactive dialogues in the form of journals. She is also interested in non-representative, utopian spheres, and works that may never come to their physical existence. Her works have been exhibited throughout Croatia, Bristol, London and Belgrade and have been included in both public and private collections. Karla currently resides in Dublin, Ireland.

SPEAKING VOLUMES

Speaking Volumes is a sequence of phases in process of opening a previously avoided conversation between mother and daughter about each other's passing, initiated by and projected through the image of close friend's mother's burial. Someone else's last glance becomes a metaphor for my own future and evokes a deeply suppressed fear of being left on my own. If the Self is comprised of history consisting of selected memories, then death of the remaining parent perishes with the longest memory we have of ourselves. Through a series of intimate dialogues - broken down into letters, unspoken words into emotions, audible conversations into breath, and breath into silence, an early mutual farewell is suspended between mourning and acceptance.

Works

Karla Suler

SPEAKING VOLUMES

Digital Print/Audio/Transcripts

Variable Dimensions

2017

Lauren May

Born in New Zealand in 1985 and currently based in Melbourne, Lauren May studied her Bachelor of Fine Art in Auckland, and traditional painting techniques in Italy and Austria, apprenticing to Austrian artist Prof. Ernst Fuchs. Lauren has exhibited internationally, and works with oil-painting, latex, ceramics, wax and video. Her work centres on the bodily, and the state and experience of being in a body. Absurdity, intimacy, texture, viscosity, detail and tactility are paramount to her work.

SLANT

“Slant” are artifacts of an art process that became a form of ritual act, of relating to the experience of trauma, via objects, and creative practice. “Slant” offers objects as traces of an attempt to locate the invisible veil between the inside, and the outside; to testify to the luminous opacity between fragments of narrative; to reconcile with the membrane that envelops and smothers; to bear witness to the surface on which the event is written.

Works

Lauren May

SLANT

Latex, Wax, Oil paint

Variable Dimensions

2017

Edward Williams

Ed Williams (FR) was born in 1989 and is an active performer within the European experimental music scene. He obtained ABRSM Grade 8 Harpsichord and Classical Guitar and graduated his Bachelor of Music with a First from Edinburgh University. He studied electroacoustic composition at the Cité de la Musique and the CNRR in

Marseille, where he received the composition diploma "en Cycle Spécialisé".

As well as solo projects exploring prepared guitar and amplified harpsichord, he has founded or is an active member in several free improvisation ensembles with which he has organized events in Marseille, France, and undertaken tours across Europe. Ed also teaches English as a foreign language and designs posters and CD covers for his and other artists' projects. For Substructured Loss, he continues the dialogues with his late father dealing with music's power over emotions. Involving local artists he creates a means of communication with the deceased and the living which provides the vital current to this research.

ECHO ORGAN

In my late father's unfinished musicological text, he focusses on music's power to manipulate feelings. The empty, open structure suggests the "inner world of subdued thoughtfulness" my father believed accessible through musical experience. Though without walls and placed in the midst of cavernous reverberation, it can still provide a space of physical detachment. Recordings of my father discussing these ideas can be heard in the headphones. Spliced with these are discussions I held with several experimental musicians in which aphoristic fragments from the text – found inscribed all around the structural frame – formed the focal points of these discussions. The structure and surrounding sound relate to my own grieving as a means of reflection of the self and communion with loved ones no longer there who are, like music, only really present in memory.

Works

Edward Williams

Echo Organ

Wood and Sound Installation

2m x 2m x 2m

2017

Louise Prévart

Louise Prévart is a French visual artist. She graduated from the International Center of Photography (2013). Her work focuses on the notion of identity, filiation, and the ambiguity of memory. Mixing text and images, she explores the unconscious, establishing virtual dialogues with between past and present, reality and fiction. She is also a founding member of the 643 Collective, an international collective of photographers, which current project "Universal Year 1" is an attempt to create an evolutive visual encyclopedia of impressions, feelings and signs of our time.

REMEMBER THE SILENCE

Remember the silence is about the inaccessible communication between a father and a daughter. A silence frozen in time by death. Silence, like a thick, invisible layer; a space in-between where words resonate without sounds. Silence only broken by sparks of memory floating through the air, living the surface untouched.

Works

Louise Prévart

My father and I - Paper Drawings (9) | 15 x 21 cm

Silence - Paper Drawings (4) | 47cm x 47cm

2017

GALLERY MAP

Edward Williams

Echo Organ - Wood and Sound Installation | 2m x 2m x 2m | 2017

Louise Prévart

My father and I - Paper Drawings (9) | 15 x 21 cm

Silence - Paper Drawings (4) | 47cm x 47cm

2017

Lauren May

SLANT - Latex, Wax, Oil paint | Variable Dimensions | 2017

Lynn Imperatore

Widow's Walk - Mixed media on paper: map, tags, pins, ink, graphite, gouache
90 cm x 120 cm | 2017

Karla Suler

SPEAKING VOLUMES - Digital Print/Audio/Transcripts | Variable Dimensions | 2017

FLOOR PLAN

