

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

APPLIED GRIEF AND BEREAVEMENT RESEARCH INTERDISCIPLINARY / MULTIDISCIPLINARY STUDIO

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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-based/led methods within art and comprised of work from an interdisciplinary network of artists and researchers; 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 AUTUMN 2018 (ENG)

THE IMMATERIAL WEIGHT LEFT BEHIND

This Autumn 2018 the **CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS** is proud to host international interdisciplinary artists and researchers **Jessica Carlsen** (US), **Talia Frank** (US), **Cecilia Tricker** (UK), **Melissa Joseph** (US), **Cecilia Whitney** (US), and **Fiona Trumper** (WAL).

The Immaterial Weight Left Behind is a multidisciplinary navigation of personal storytelling and bereavement highlighting experiences of death, trauma, illness and collective histories; moving storytelling into the public sphere and into a wider community.

Jessica Carlsen's works explore the recomposition of the layered self, amidst the aftermath of sexual assault. Talia Frank's works focus on the health and resiliency of the human condition following a period of loss or grief. Utilizing papercuttings and sculpture, she shares what she's learned from a young woman eager to de-stigmatize cancer through dialogue and public awareness. Cecilia Tricker's works attempt to map theoretical frameworks of grief typically deployed in interpersonal experiences of loss onto processes of environmental decay, and the resulting loss of nonhuman life. In doing so, it seeks to destabilize the binary between human and nonhuman agents, working towards de-anthropocentrising the traumatic imaginary. Melissa Joseph's tender cover of pavement stones are intentional empathic acts inviting others to consider the (in)visibility of marginalized groups. Cecilia Whitney's works thematically draw upon sociological notions of the private/public divide in relation to the emotional through research on the psychological; personal narrative rooted in past mid-late adolescent trauma; and the notion of material as memory. Symbolism and metaphor are represented through conceptual sculpture and installation. Fiona Trumper's works explore personal bereavement narratives through audio transcription, drawing, and handwriting; communicating how grief feels and the process of reconciliation.

In uncovering grief as theme and narrative; identity and environment; it is brought to the forefront, making the invisible - visible, the unfamiliar - familiar, and the intangible - tangible.

Works installed and artists present.

BERLIN HERBST 2018 (DE)

IMMATERIELLE HÄUTUNGEN

Immaterielle Häutungen, ist eine interdisziplinäre Navigation [Reise] persönliche Geschichten von Verlust zu erzählen die einen besonderen Einblicke in die individuellen wie kollektiven Erfahrungen von Tod, Trauma und Krankheit gewähren. Geschichten, die in die Öffentlichkeit einer größeren Gemeinschaft hineingetragen werden.

Jessica Carlens Arbeiten untersuchen die Neuorientierung der Schichtungen des Selbst als Folge sexueller Nötigung. Talia Franks Arbeiten konzentrieren sich auf die Gesundheit und Resilienz der menschlichen Verfassung nach einer Zeit des Verlustes oder der Trauer. Mit Hilfe von Papierschnitten und Skulpturen erzählt sie von einer jungen Frau, die durch Dialog öffentliches Bewusstsein gegen die Stigmatisierung von Krebskranken schaffen will. Cecilia Tricker versucht in ihren Arbeiten, die theoretischen Strukturen der Trauer, die typischerweise bei zwischenmenschlichen Verlustenerfahrungen einsetzen, auf Prozesse der Umweltzerstörung und den daraus resultierenden Verlust nichtmenschlichen Lebens auszudehnen. Auf diese Weise versucht die Künstlerin, die Dualität zwischen menschlichen und nichtmenschlichen Wesen zu erschüttern und auf eine De-Anthropozentrierung des traumatischen Imaginären hinzuwirken. Melissa Josephs zarte Verhüllung von Pflastersteinen sind bewusste empathische Handlungen, die auf die (Un-)Sichtbarkeit marginalisierter Gruppen aufmerksam machen. Cecilia Whitneys Untersuchungen beziehen sich thematisch auf das Verhältnis der soziologischen Paare privat und öffentlich, emotional und psychologisch. Symbolik und Metapher dargestellt in konzeptioneller Skulptur und Installation. Ein in einem früheren Trauma wurzelndes Narrativ und Materialien als dessen Erinnerung. Fiona Trumpers Werke beschäftigen sich durch Audio-Transkription, Zeichnung und Handschrift mit persönlichen Trauerberichten, um ein Gefühl für den Prozess von Trauer und Versöhnung zu entwickeln.

In der Freilegung der Trauer als Thema und Narrativ werden Identität und Umwelt in den Vordergrund gerückt, das Unsichtbare wird sichtbar, das Ungewohnte vertraut und das Ungreifbare verständlich.

Die Künstlerinnen sind anwesend.

ARTIST & RESEARCHER

**Jessica Carlsen (US) | Web: <http://jessica-carlsen.squarespace.com/>
Contact: jescarlens11@gmail.com**

Jessica Carlsen is a multi-disciplinary artist currently based in Los Angeles. Her areas of focus include writing, photography, and performative arts (dance, acting, and filmmaking). She is interested in the power of grief and both the individual/collective way it moves through life. In all of her creative endeavours, Jessica seeks to build a bridge of empathy and understanding by opening up connection through a shared dialogue. She holds a degree in Literature and Writing from USF and trained extensively in New York under renowned instructors William Esper

and Per Brahe for theatre/film. As an actor, she has worked in the New York City downtown theatre scene, the Kirk Douglas theatre (L.A.), as a member of Not Man Apart Physical Theatre Company (L.A.), and in a slew of indie films. As a writer, she co-wrote her first play in 2018 (Hoodwinked) and is currently working on a collection of poetry and an episodic series. She has danced for a thousand lifetimes.

"I felt free and therefore I was free"

STATEMENT

*Please note: This work references and explores the aftermath of rape.

The work being presented comes from a place of both personal and public significance. Jessica believes the conversation surrounding the totality of rape demands more direct illumination. As part of a larger body of work exploring other perspectives on the topic, the section presented here reflects on the unique and collective shift the event itself presents to the survivor (be it man, woman, child). Utilizing narrative poetic text, sculptural landscapes, and performative video, the journey through the aftermath is tracked and brought through the submerged internal landscape where many survivors "live" waiting to break free.

WORKS

Underneath It All (a poetic quartet)

These works are meant to be read/experienced in the following order:

Jessica Carlsen (US) | *Impact*

Poetry; text carved on mirror Varying Dimensions | 2018

Jessica Carlsen (US) | *Shrapnel*

Poetry; text carved on mirror Varying Dimensions | 2018

Jessica Carlsen (US) | *Recompose*

Poetry; text carved on mirror Varying Dimensions | 2018

Jessica Carlsen (US) | *Upwards*

Poetry; text carved on mirror; projection. Varying Dimensions | 2018

ARTIST & RESEARCHER

**Talia Frank (US) | Web: www.cargocollective.com/taliafrank
Contact: tfrank@cca.edu**

Talia Frank (USA), a native of San Francisco, California, trained in fine arts and holds a BFA in Printmaking from California College of the Arts (CCA), located in Oakland, CA. Her work covers multiple disciplines, including drawing, painting, printmaking, and writing. In conjunction with the Centre for the Study of Substructured Loss residency, Talia explores the vehicle of paper, specifically origami, to express tangible forms, metaphors, and the practice of generosity to open up dialogue. In past bodies of work, she has studied sites such as urban waterways to vie for a local connection to nature and wildlife. Talia has exhibited at Live Worms Gallery in San Francisco and at Expressions Gallery in Berkeley, California. She has written for various publications, including poetry for CCA's literary journal Humble Pie; an article for the news syndicate Hoodline; and a film review for the blog Cinema Fidelity.

STATEMENT

In this exhibition, Talia focuses on a personal narrative shared by a young woman living in Berlin who beat breast cancer. This person's resilience throughout the discovery of and treatment for her cancer prevails, in order to reveal the strength and beauty found within herself and others. The body of work grasps the idea of a "core" as a metaphor for the "soul", the relationship between one's growth and the capacity of human endurance through periods of pain and grief, and ultimately, opening up to universal connections. Following many years of works on paper and producing art in a two-dimensional facade, Talia structures her current body of work to encompass a three-dimensional scale. Material is utilized as matter, and the concept of "impermanence" is driven through the fragility of paper, coupled with the tenacity of paper-craft which is linked to more durable resources.

WORKS

Sunset, Sunrise.

Talia Frank (US) | *Warning/Knowing* (white-coloured paper)

Origami; paper-wrapped wire; plastic filament; felt rope. Varying Dimensions (15"x8") | 2018

Talia Frank (US) | *In-Flux* (sand-colored paper) | Origami; paper-wrapped wire; plastic filament; felt rope. Varying Dimensions (15"x8") | 2018

Talia Frank (US) | *Jewel* (red-colored paper)

Origami; paper-wrapped wire; plastic filament; felt rope. Varying Dimensions (15"x8") | 2018

Talia Frank and Anouk de Wijse | *Lessons in Resilience* (drawing and paper cut decoration)
Paper; pencils (colored); mounted on wood board with plastic transparency and silk paper; papercuts from silk paper; butcher paper. W 17"x L 12.5" | 2018

ARTIST & RESEARCHER

Cecilia Tricker (UK) | Contact: ceciliatricker@gmail.com

Cecilia Tricker is an interdisciplinary academic, working across the fields of Literary Studies and Critical Theory. She was born in London, where she lives still. She gained her BA in English Literature from the University of Manchester in 2014, followed by an MA in Comparative Literature from UCL in 2017. Currently, she is a PhD candidate jointly supervised by the universities of Sheffield and Leeds. Her thesis, which has its roots in the Environmental Humanities, focuses on theoretical frameworks of grief and mourning as they pertain to experiences of nonhuman loss – whether the disappearance of a particular species or a broader environment.

She is Online Editor at The White Review.

STATEMENT

Within the discipline of Ecopsychology, the term 'soft fascination' is utilised to describe natural stimuli – the rustling of trees, the bubbling of water – that are proven to have restorative effects on cognition. These site-specific sensory encounters have long been considered therapeutic. But what occurs when an environment becomes inhospitable, or injurious to the subject? What of those sites that, far from palliating trauma, effect a return to it? In 2005, Glenn Albrecht coined the term 'solastalgia' to describe the sense of spatial and temporal dislocation or homesickness experienced whilst still at home. Ultimately, this culminates in the 'inability to derive, solace connected to the present state of one's "home" environment' (Albrecht, 2018). Solastalgia typically emerges when there is a recognition that the place where one resides is under assault from destructive physical forces. How do such familiar landscapes alter, or buckle under the weight of loss, be it personal or ecological?

This work is grounded in a broader body of PhD research. Situated in the multidisciplinary field of the Environmental Humanities, it explores what forms of grief are possible in the face of global ecological loss and decay. The fragmentary texts presented here comprise a tentative effort to grapple with the idea of what might constitute a 'personal ecology'. They do this by tending not just to the experience of space but also to the residual, nonhuman objects left over in the aftermath of a bereavement – whether the clutter of personal artefacts, the spectre of a hospital bed, or the brute matter of the corpse itself. Nonfiction prose and critical theory are utilized to unearth these remnants. These text fragments draw, too, on both personal audio recordings and intimate spatial histories. In this sense, they remain works in progress.

WORKS

Cecilia Tricker (UK) | *Soft Fascinations*

Texts (body of work; works titled individually) Varying Dimensions | 2018

ARTIST & RESEARCHER

Melissa Joseph (US) | Web: www.melissajoseph.net

Contact: melissa.joseph@gmail.com

Melissa Joseph is an interdisciplinary artist currently based in Philadelphia. She is interested in engaging people in dialogue through shared memories and experiences. Joseph's practice is rooted in exercises of empathy and understanding. She chooses to work with textiles and found objects, collaborating with the histories embedded within them. The materials engender a sense of the familiar, inviting viewers to access their own memories. Melissa studied art and education at the Fashion Institute of Technology, New York University, Rhode Island School of Design, and the Pennsylvania Academy of the Fine Arts. Her work has been exhibited at the Woodmere Art Museum, the PAFA Museum, Rider University, the University of Pennsylvania, and featured in the 2018 Boston Pride Guide.

STATEMENT

To recognize self in others is to understand what it means to be human and to be fragile. All of the conversations I have concerning societal struggles boil down to one solution: Treating all humans as humans. This simple and elegant assertion proves to be inconceivably difficult to implement. My work as an artist addresses this phenomenon. This body of work is concerned with the way in which we occupy spaces: politically, physically, and emotionally. There is no democratic allocation of space, in any of its iterations. Thus, some are relegated to the smallest, least visible corners. Whether we are aware of it or not, our body takes comprehensive notes of our experiences. Using found paving stones from around Berlin, I engage with materials that are overlooked, tread upon, and forgotten as they quietly hold up the daily functions of the city. By encasing each stone in fabric relevant to my personal history and research, I render them as highly visible, singular artifacts. The selected fabrics and color palette intentionally allude to the labors of women as well as restrictions placed on them and enacted through dictated social etiquette practices.

Viewers are invited to move the stones around the space as they feel compelled. In order to know a system in its entirety, the smallest corners must be unearthed. The interaction is an opportunity for viewers to insert themselves into space in a way that feels comfortable and equitable. By creating these spaces within an artwork, we might begin to see how we can intervene on corresponding spaces in our lives.

WORKS

*Please note: Viewers are invited to moves these stones around in the space as they see fit. Please keep the stones within the room provided and handle artefacts and surroundings with care.

Melissa Joseph (US) | *Assertions*

Found objects-cobble and paving stone; textiles-raw Indian silks, crepe de chine, polyester, cotton, lace, thread. Varying Dimensions | 2018

ARTIST & RESEARCHER

Cecilia Whitney (US) | Web: ceciliawhitney.com

Contact: cecilia.m.whitney@gmail.com

Cecilia Whitney (b.1993) is an American interdisciplinary sculptor. She failed a test on shapes in childhood. "What shape is a plate?" She chose the square. The world is a similar place. Western society tends to place divisions between spaces that may overlap. Whitney's work explores and questions humanity's use of social constructs to shape a shared reality. Her artistic practice employs both sociological and psychological research, combining research with personal narrative. She applies this combination of research and narrative to create metaphor. Whitney uses media consisting of cast metal, fibers, and found objects. Her work was included in a national curated student exhibition (2017) during the National Conference on Contemporary Cast Iron Arts & Practices at Space One-Eleven in AL, USA. While attending Ramapo College of New Jersey she was a technician at the Sculpture Studios. At present, she is on hiatus from her formal education.

STATEMENT

'A Visitor in My Own Bed' draws upon aspects of the artist's personal narrative concerning the experience of trauma as a result of the sudden death of her best friend in late adolescence. The installation is based partially on a personal artefact left to collect dust in a box for 7 years - a temporary hospital visitor pass she never returned to the information desk the night her best friend died. It is based on a behavioural ritual that began following that evening. She began to obsessively collage the walls of her teenage bedroom with magazine paper clippings and clear scotch tape, as a result of the trauma that followed her home from the hospital. The teenage bedroom, in western society, is one of the only private spaces adolescents are permitted to inhabit. Often this particular space is the primary site where they may navigate and form independent interpersonal relations and their own identity during development. Teenage girls specifically, tend to have a higher degree of intimacy in friendship than males, and spend a large amount of time in the bedroom during sleepovers. 'A Visitor in My Own Bed' combines

research on mid-late adolescence and intends to provide a visual experience of the discomfort associated with the symptoms of acute stress disorder brought on by emotional trauma during a bereavement period. In turn, bringing the private sphere into a public gallery space and using material as memory.

WORKS

Cecilia Whitney (US) | *A Visitor In My Own Bed*

Paper; composite board; wood; tape; thread; textile (various); research (supplementary). L 6 1/2' x D 3' x H 7' | 2018

ARTIST & RESEARCHER

Fiona Trumper (WAL) | Web: <http://fionatrumper.wordpress.com>

Contact: fiona.trumper@hotmail.co.uk

Originally from England and now living in Cardiff, Wales, Fiona Trumper is a multi-disciplinary artist researcher. With a Bachelors degree in Textiles and a Masters in Fine Art, both from Cardiff Metropolitan University, Fiona's previous works have been installation piece which incorporate made or found objects, displayed alongside narratives compiled of text fragments from books which form an integral part of the work. Currently, her research interests are concerned with the role narrative plays in relation to the way bereaved persons reconnect with their personal world through visual and physical objects, in line with contemporary bereavement theories such as Continuing Bonds Theory and Psycho Social Transition as mitigated through the narrative of a teleogenic plot, and how these can be applied to or represented through art theory and art-making.

STATEMENT

Based on an audio recording and the resulting transcription, in which the question 'What does grief feel like?' was reflected on by the artist considering a number of bereavements, this series of works aims to communicate a personal narrative of not only what bereavement feels like but also the process of reconciliation that takes place over time in order for the grief to be restructured. Each piece, based on recurring themes that appear in the transcription, consists of three layers and displays a gradual progression from dark to light, visually referencing the multi-layered and ever changing scope of personal bereavement. The sizes correspond to the word count of the specific themes represented in the pieces, while the order represents where in the transcription they first appear.

The final piece comment on how even the process of adapting to grief may always leave it's mark, thus recognizing that to reconcile grief does not necessarily mean relinquishing ties or relationships with lost people, places or objects.

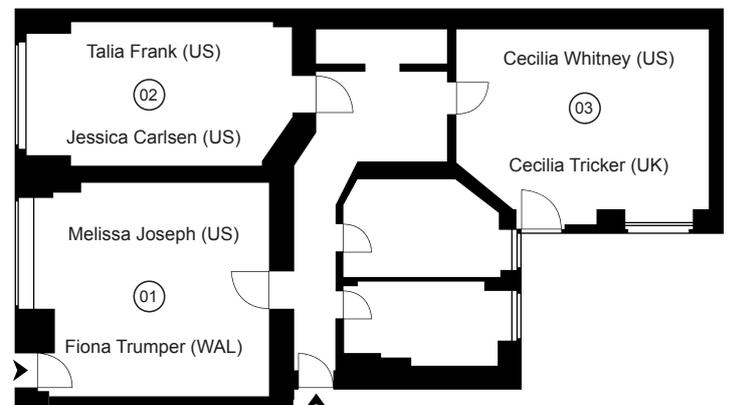
WORKS

Fiona Trumper (WAL) | *How It Feels*

Composition (7) Left to Right: tissue paper, tracing paper, gouache paint, watercolour paint, ink; foam mount (42 cm x 59.4 cm); pins. W 13.2cm x L 18.7cm; W 4.6cm x L 6.5cm; W 3cm x L 4.2cm; W 21cm x L 29.7cm; W 9.9cm x L 14cm; W 18.1cm x L 25.5cm; W 10.3cm x L 14.6cm. | 2018

LAYOUT

THE IMMATERIAL WEIGHT LEFT BEHIND IMMATERIELLE HÄUTUNGEN



▲ ENTRANCE

ROOM 01 / RAUM 1 - Melissa Joseph (US) and Fiona Trumper (WAL)

ROOM 02 / RAUM 2 - Jessica Carlsen (US) and Talia Frank (US)

ROOM 03 / RAUM 3 - Cecilia Whitney (US) and Cecilia Tricker (UK)

Melissa Joseph (US) | *Assertions*

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Fiona Trumper (WAL) | *How It Feels*

Jessica Carlsen (US) | *Underneath It All* (a poetic quartet):

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Talia Frank (US) *Sunset, Sunrise:*

Warning/Knowing | In-Flux | Jewel

Talia Frank and Anouk de Wijze | *Lessons in Resilience*

Cecilia Whitney (US) | *A Visitor In My Own Bed*

Cecilia Tricker (UK) | *Soft Fascinations*

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