

**CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS (Est. 2009)**  
**Applied Grief and Bereavement Research**  
**Interdisciplinary/Multidisciplinary Studio**

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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 Verlusterfahrungen“) 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.

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

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

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

BERLIN SUMMER 2017

*Boardering Grief*

This Summer the CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS is proud to host international interdisciplinary artists Lieselotte Fontrodona (NL), Anna Piatou (GR), Stefani Kuo (HK), Katherine Fiona Jones (WAL), and Debbie YJ Lin (US).

Boardering Grief is each artist's sensitively constructed process-driven accession through loss by way of familial mental illness and role; trauma and distant separation; containment and dialogue; linguistic archetypes of translation and decay; and silence through censorial self-observation and historical text. Developed by way of personal experiences and rooted in evolving internal structures; parallel is the maternal identity, familial body of discourse, migrational, linguistic interchange, and woven silenced censorship by which change is inherently marked, navigated, and depicted.

Works installed and artists present.

*In den Grenzen des Grams*

Das CENTRE FOR THE STUDY OF SUBSTRUCTURED LOSS freut sich, in diesem Sommer die interdisziplinär arbeitenden Künstlerinnen Lieselotte Fontrodona (Niederlande), Anna Piatou

(Griechenland), Stefani Kuo (Hongkong), Katherine Fiona Jones (Wales) und Debbie YJ Lin (USA) zu präsentieren.

Boarding Grief bedeutet, dass sich jede Künstlerin einen individuellen, sensiblen und prozessorientierten Zugang zum Thema „Verlust“ erarbeitet, sei es durch die Erforschung eines Falles von Geisteskrankheit innerhalb der Familie und der eigenen Rolle darin, sei es durch die Auseinandersetzung mit traumatischen physischen oder psychischen Trennungen, mit dem Festhalten von Emotionen und dem Loslassen im Dialog, sei es durch die Übersetzung des Verschwindens mittels sprachlicher Archetypen oder durch das Ausloten des Verhältnisses von Schweigen als Selbstzensur im historischem Kon-Text.

Verwurzelt in den inneren Strukturen und den persönlichen Erfahrungen, entwickelt sich in den unterschiedlichen Prozessen ein Verständnis für mütterliche Identität, den familiären Diskurs, für Migrationen und sprachlichen Austausch. Die inhärenten Strukturen schweigender Selbstzensur kennzeichnen und steuern die Veränderungen und auch deren Darstellung. Die Künstlerinnen sind anwesend.

LiTE-HAUS Galerie + Projektraum

Mareschstr. 4, 12055 Berlin

15. September 2017: 5-9pm Gallery

16. September 2017: 12-6pm Gallery | 2pm: Artist Talk/Künstlergespräch

17. September 2017: 12-6pm Gallery

## ARTISTS

### **Stefani Kuo**

Stefani Kuo is a playwright, poet, performer, and translator from Hong Kong. Born in 1995, she received her B.A. from Yale University in Theatre Studies. Her work focuses on linguistic translations of culture and memory in text and performance. Her play, *Architecture of Rain*, premiered with the Yale Dramatic Association. Fluent in English, French, Mandarin, and Cantonese, her play *Tongue Grafting* was written and performed in three languages. She most recently worked at the Williamstown Theater Festival where she worked on the production of *Model American* by Jason Kim, and performed in a staged reading of her play *delicacy of a puffin heart*. She is the 2016 winner of the Nuyorican Poets' Café college poetry slam and the 2017 recipient of the Marina Keegan Award for Excellence in Playwriting. She is heavily influenced by her female mentors Marsha Norman, Sarah Ruhl, Elizabeth Alexander, Claudia Rankine, and Deborah Margolin.

### **Post-Mortem (2017)**

*Post-Mortem* is a dialogue between a grieving father and daughter. It combines photos Kuo's father has taken of her without her knowing, and poems she has written in response. What does it mean to contain a child? And what does it mean for the container to fail? Kuo explores what it means to be the walking container of her father's grief. The piece began with a series of letters Kuo wrote, which she has been unable to verbally express to her father. Through the use of multiple languages, English, Chinese, muscle memory, gifts, meals, and memories, *Post-Mortem* begs the question, is leakage, the opposite of containment, forgetting? Or is it the permission to let go?

the annotated body  
Paper  
65 x 84.1cm

the annotated autopsy  
Paper  
65 x 84.1cm

the annotated bibliography  
Paper  
65cm x 84.1cm

72 letters to my father  
Paper  
7.9 x 10cm (72)

### **Anna Piatou**

Anna Piatou is a visual artist, from Greece, born in 1971. Piatou has a BA in Business Administration from UOM, Thessaloniki (1996) and a BA in Fine Arts from UOWM, Florina, Greece (2017). In her work she deals with themes of collective memory, migration, displacement, violent deportation, and their social implications throughout history. Issues like, limits-borders, psychological trauma and the way we look at the 'other' are embedded in her works. She uses photographs and readymade objects with specific semiotics, such as zippers, shrines, and drainage tubes; used either autonomously, or transformed in order to create new narratives of the lived reality, giving new meaning to present social representations. She has exhibited widely throughout Greece (2012-2017), recently completed several workshops (including London DIY; 2017), performances, and residencies (CENTRE / SUBSTRUCTURED LOSS; 2017).

### **SEPARATION III (2017)**

The work focuses on a critical rearrangement of the historical evidence in an attempt to revise the dark and brutal era of modern history. Found objects or photos from family archives juxtaposed with a projection of the Stasi prison (Tiger cells) attempt to visually represent suppression, lack of freedom, human rights, and persecution by state authorities. Specifically, those who have had to leave or flee their home country due to war or have had their lives threatened by a regime. Regardless of where they call home, they all share a psychological trauma as a result of a severely distressing event or from family separation. Given the present construction of fences and extreme surveillance of borders; it is more than necessary to re-evaluate our tolerance to these policies and the current climate of normalization.

Video projection, zipper, plexiglas, plastic, photographs, yarn, pillow  
215 x 190 x 50cm

Credit:

Antigoni Mitrousi (GR)  
Mohammad Al Khalaf (SY)  
Vaios Piatos (GR)  
Elisabeth Buchvald (DE)  
Ibrahim Ibrahim (PS)  
Mai Ali (SD/DE)  
Aidan Daly (IE)

## **Katherine Fiona Jones**

Katherine Fiona Jones (b. 1991; N. Wales). Has a degree BA (HONS) in illustration, a Masters in Fine Art & PGCE. Katherine has co-authored two published peer reviewed research papers with MMU and The Journal of Small Business and Enterprise Development. Katherine also frequently writes & illustrates for OLD TAT MAGAZINE, London. Currently, Katherine is teaching on an Art and Design ND and Lecturing at Bangor University in association with Business Academy Wales. Previously, Katherine utilized empty buildings to curate and host a series of exhibitions and creative events in the heart of Cardiff City Centre. Including YBB: Artists books bookshop, Gran Salon Mexico: Illustration Exhibition, Heads Above the Waves: CIC, The Creative Exchange: TCE Exhibition, CSAD: 'Engineers of the Imagination' Exhibition. Katherine has completed three residencies in Kasterlee; Belgium, Berlin; Germany and Hereford; UK, exhibiting her work internationally. In addition to this, Katherine continues to develop her practice at her North Wales Studio.

### **ER COF (2017)**

ER COF seeks to play with juxtapositions such as decomposition and preservation. My intention is to create discursive artworks, which are firmly grounded in concepts circling, body, death and decay as well as folklore and rebirth. Overall I want to create an environment that isn't prescribed or tied off, but where opinions of the audience are projected and absorbed by the materials and redirected through a prism of communication and conversation. The title of each work directs to its narrative, which is further supported by the process of making. Each abstract piece has been derived from real moments and qualitative research surrounding the topic of loss and bereavement, through the medium of communication and language.

COF (Memory)  
Indian ink  
40 x 50cm

CORFF (Body)  
Gouache and soft Graphite on Gampi silk tissue  
80 x 60cm

COLL (Loss)  
Titanium Gouache  
50 x 40 cm

CADW (Preserve)  
Wax, cotton, gold leaf, and Chrysanthemum  
30 x 30 x 30cm

## **Lieselotte Fontrodona**

Lieselotte Fontrodona has a degree in Fine Arts from the Gerrit Rietveld Academie, Amsterdam, Netherlands. Notable posts include an artist-in-residence in 2016 at the Centre Producció Recerca Arts Visuals, Barcelona; currently completing a residency at CENTRE / SUBSTRUCTURED LOSS, Berlin; and an upcoming post in 2017 at the NARS Foundation in New York. Lieselotte has exhibited widely internationally with group and solo shows in the Netherlands, Austria, Spain, the U.K, the U.S., and Germany. She has presented lectures at Kersenboomgaard, Utrecht; HANGAR.ORG, Barcelona; with selected works published in Lost Painters Magazine. Lieselotte is the founder of Fontrodona Artspace (2013), Amsterdam; an exhibiting space for emerging and established artists; has completed several research trips to Tokyo, Cape Town and New York; and was awarded first prize in the GRIT Project from

the Amsterdam Centre of Entrepreneurship in 2016. Self-titled upcoming publication of works will be released in 2018.

### **At night, the reversed gravity of fragile depth said hello (2017)**

There are two ways of denoting identity. A passport presents a legal counterpart to the notion of character and human existence. The primary focus of this installation was lead by artistic research into identity; parallel are the structures that become hardened, softened, or gradually fade over time once an individual is faced with the onset of, or develops a neurological illness. The placement of furniture as contextual elements; a portrait of daily life structures is constructed. What is the gravity of this change? How are values altered? The installation is an insight into 'their bedroom'; the subconscious dimension. The position, proportion, and relationship of each piece depict the greater construction of mystery that lies in the unguided fragility of fixtures, present in an individual's function; replaced by an altered state, a change in meaning, basic structure but not in familiarity.

Table: Beeswax mixed with wood dust from perforation, 84 x 60cm; trestle supports, 70 x 50cm

Cupboard: Three (3) wooden drawers perforated to 30% of its weight, 57 x43 x 34 cm

Rubber spheres: 45cm (diameter)

Chair: Found object in wood, 92 x 45 x 45cm

Jacket: White wool, 120 x 250 x 1cm.

### **Debbie YJ Lin**

Debbie YJ Lin (b. 1983). Born in Taipei, raised in Canada, and residing in California, Debbie YJ Lin began playing piano at four. Shifting from the performative to the reflective will be her eternal song and dance. As someone who believes in creating the most layers with the least bulk (minimal tools), she prods and ponders on the fragility of life, transcribing the transience of thought and emotion through the lens of Faith and technology. Always greedy with experiencing, she graduated cum laude from UCLA with a B.A in Music Education, M.A. in Media Studies from The New School of Public Engagement and summa cum laude from Berklee College of Music (Spain campus) with a M.M. Debbie debuted as a multi-disciplinary artist with an audio-visual installation at Museu de les Ciències Príncipe Felipe and a live video performance at the Palau de les Arts Reina Sofia in Valencia, Spain.

### **(c)sensorial: an absence of (2017)**

When washed over by unexpected, retrospective grief, even with a degree of preparedness, one's conflicted and often tortured dissonance of emotions is unpalatable. This piece aims to unpack the elements of hearing through the elusive pain of navigating loss: clearing the sounds (finding a secret place), engaging the ear's alignment for active listening (breaths, groans, tears, murmurs), and identifying censorial tendencies on three levels (self, other, subconscious) portrayed through three mediums (sound, video, found object). Building on the poetry of Psalm 102, the devotional "My Utmost for His Highest" by Oswald Chambers, and infusing intuitive inquiry as research methods, the questions remain, is the absence of sound silence and what does silence mean to you?

Single Channel Video and Sound 3:39 min

Recycled metal chair 83 x 34cm

Acrylic glass  
41 x 51cm  
Ink