



BOITE[^]EN VALISE

GENERATOR

Yvonne Buchanan

Mia Delve

Tom Hall

Mika Mollenkopf

Harold Offeh

Susan Stockwell

Six artists from the UK and USA explore transportability of art, the nurturing of collaboration & cross fertilisation of artistic practice.

Preview Week: Venice Biennale

10 - 11 May (10.00h - 20.00h)

Corte Borella, off Calle de le
Erbe, Canaregio 6415.

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Boîte-en-Valise : Generator

Artists : Yvonne Buchanan, Mia Delve, Tom Hall,
Mika Mollenkopf, Harold Offeh, Susan Stockwell
& Abisay Puentes

Curators : Joanne Bushnell, Stephanie James and Mark Segal

October 19 - December 15 2017

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Boîte-en-Valise : Generator

An international artist collective

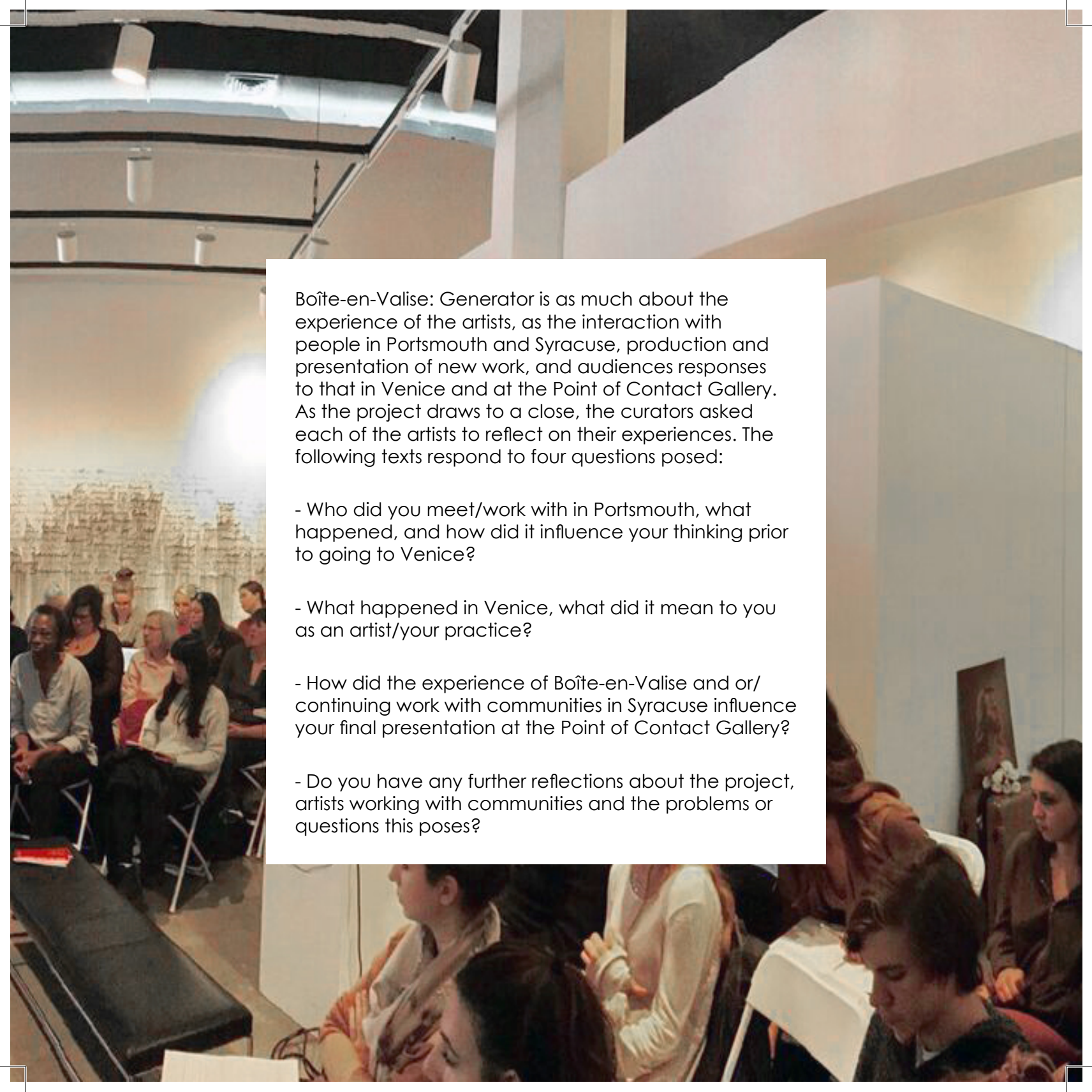
Boîte-en-Valise is an ongoing project that began in 2013. It takes its name from Duchamp's work in which small versions of his well-known artworks are transported and displayed in a suitcase. As a premise for our project, artists were asked to transport the work in an ordinary suitcase to the site, unpack and install. The suitcase contained all that the artists needed for production, working with materials transported within the suitcase or sourced from the environments around them. The normal sized suitcase was transported as luggage on a flight/train/bus journey. Artists were invited to interpret this brief appropriate to their practice.

Previous iterations in 2013 and 2015 included artists Marcia Farquhar (UK), The Girls (Zerelda Sinclair and Andrea Blood, UK), Nelly Haliti (Swiss), Juan Juarez (USA), Kip Kyprianou (UK), Karen Lehmann (Swiss), Beat Lippert (Swiss), Stuart Nolan (UK), Matt Parsons (UK), Tim Russell (UK), Joanna Spitzer (USA), and Sam Van Aken (USA).

Boîte-en-Valise set out in its first iteration to invite three artists from the UK to install work for a short period of time during the international exhibition, the Venice Biennale in 2013. In 2015, Aspex Gallery joined as a partner (along with the Swiss Arts Council, Pro Helvetica) each providing a high quality prestigious contemporary venue (in Portsmouth and Venice respectively) to host collaborative events with the public. Artists from Switzerland and the USA joined UK artists in disseminating the ever-evolving ideas and practice generated through the project.

In this the third iteration, which this catalog represents, Boîte-en-Valise: Generator focused upon socially engaged practice and the exhibitions presented works generated by ideas developed through collaboration, workshop, seminar and/or public interactions. The project took place firstly in Aspex Gallery, Portsmouth during which the artists worked with different individuals and social groups in an around the City. The ideas once generated and works planned and made, moved to a pop-up exhibition during the preview week of the 57th International Art Exhibition in Venice. From there the artists' work continued to generate further through engagement with targeted individuals or groups in Syracuse for presentation in the exhibition at the contemporary art space Point of Contact Gallery. The project will continue to provide opportunities for artists, curators and collaborators going forwards with Aspex Gallery and onto the 58th International Art Exhibition in Venice in 2019.

Point of Contact Gallery hosted a Skype conference with Aspex Gallery in the UK, where Syracuse University students and faculty actively engaged.



Boîte-en-Valise: Generator is as much about the experience of the artists, as the interaction with people in Portsmouth and Syracuse, production and presentation of new work, and audiences responses to that in Venice and at the Point of Contact Gallery. As the project draws to a close, the curators asked each of the artists to reflect on their experiences. The following texts respond to four questions posed:

- Who did you meet/work with in Portsmouth, what happened, and how did it influence your thinking prior to going to Venice?

- What happened in Venice, what did it mean to you as an artist/your practice?

- How did the experience of Boîte-en-Valise and or/ continuing work with communities in Syracuse influence your final presentation at the Point of Contact Gallery?

- Do you have any further reflections about the project, artists working with communities and the problems or questions this poses?



Yvonne Buchanan

In my video work, I use micro-narratives and fragments of histories; individual, family or community experiences of "otherness". The perpetual small and large traumas directed towards the marginalized, have long been the subject of my work. My focus is often the black body as object, symbol and story, an embodiment of curiosity, and a "dark" and weighty presence. I am interested in the coping strategies employed by Black communities to endure these experiences, including cultural expressions such as music and dance, athletic performance, religiosity and belief in an afterlife. The fragmented forms that I employ to shape these stories reflect aggressions that alter and constrict lives.

In Portsmouth I met with several members of the LGBT support group Korma. Through discussions we explored what it is to be a person of faith and gay. My question was "How can you be a gay person and really believe what the bible says?" Focusing on the contradictions between belief and own identity. I met men who were gay but had such love for God and reconciled that in their lives. Posing a question, to explore the space between belief and the reality of existence. The members invited me to visit Father Julian, an ordained, gay priest rejected by the Church of England. He created and holds services in a Cathedral that he built in his one-car garage. I also attended a Sunday services with members of the group. I was especially interested in presenting my work in Italy at the Venice Biennale, because of the often-tangled history of art and religion.

In Syracuse NY, I met a black woman, a closeted lesbian, who struggles with the same question I do. How can we believe in a God which, "they say", makes such harmful, spiteful decisions: Loving a God who doesn't love you. As a gay African American woman, my work critiques the power structure and the Eurocentric imagery associated with Christianity. Christianity has been a colonizing weapon against indigenous people, women, gays and other outsiders. It has been, and continues to be used to enslave and destroy people. Artists are a vital part of the community. I am engaged and invest in authentic interactions with the community. Populations, current events, histories and theories are constantly informing the work.

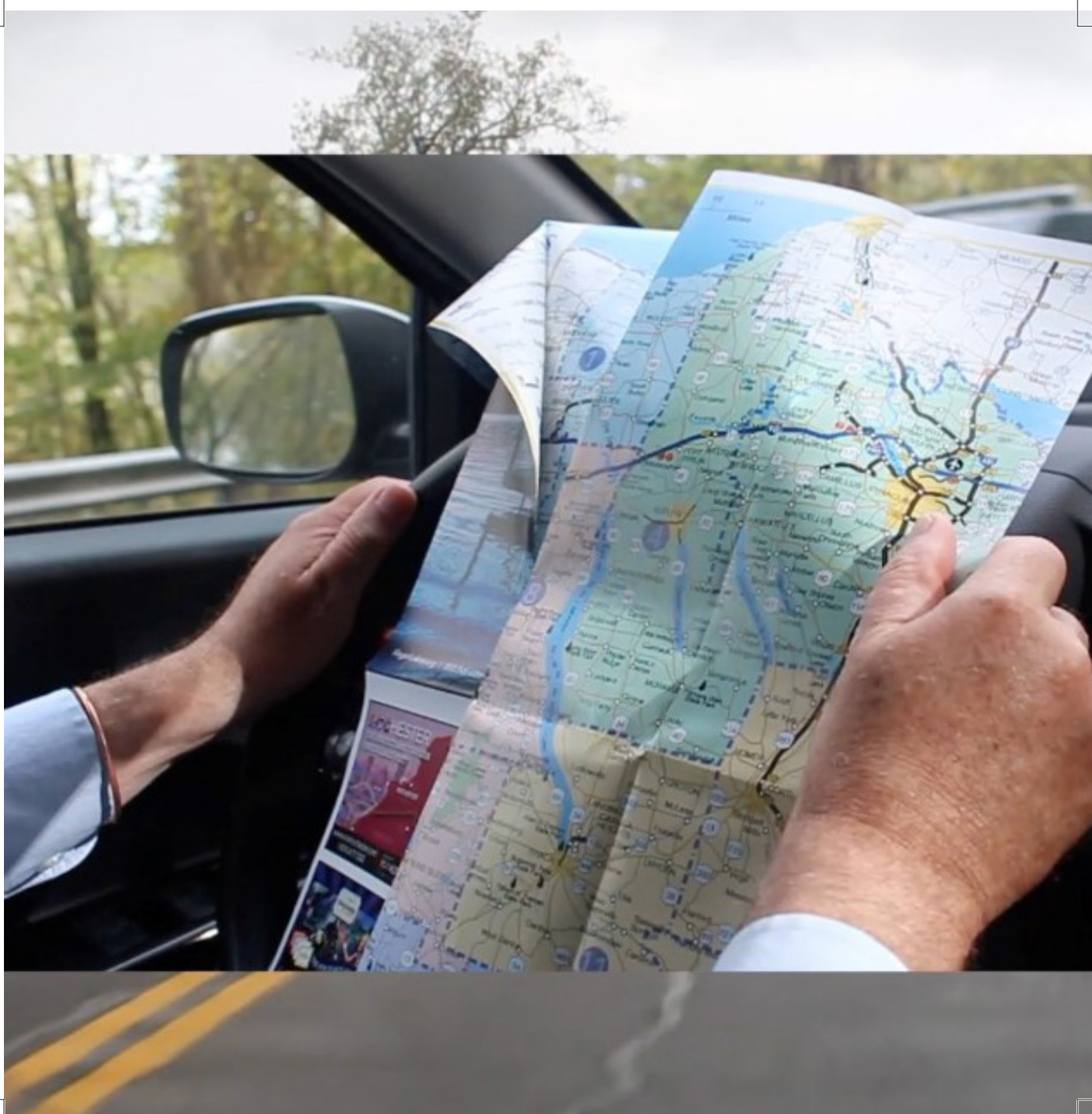
Mia Delve

During my time in Portsmouth I met and conducted informal interviews with two women; Marilyn Lovett and Jacqui Hutchins. Marilyn is the group organizer of the Gosport HGS Family History Group and Jacqui is the Lifeboat Operations Manager at Portsmouth Lifeboat Station. In both meetings, we exchanged stories and histories and discussed the binary nature of the sea: its beauty and serenity betrayed by its danger and darkness. Between these visits I shot some footage around Portsmouth Harbour, mostly of the surface of the sea, from the safety of the shore. Returning home from Portsmouth and listening again to our conversations, I recalled hearing my great grandfather giving an account of the disaster of the *Amelia*, a fishing trawler he worked on that collided with a steamboat in 1939, resulting in the death of three of his friends and colleagues. I retrieved the audio file from my hard drive, sent to me by my uncle a few months prior to this project, and began searching through my footage for a scene to illustrate the story. Taking the work to Venice only a few days later was extremely exciting. I had never been to the Biennale before, nor did I realize the size and scale of it. During our time there I was able to visit plenty of pavilions and attend a few openings, including our own. Having only recently graduated from art school, the exhibition in Venice was the first time I'd exhibited a film outside the UK and an amazing opportunity for my work to reach new, and international, audiences.

In the lead up to our second exhibition in Syracuse, I was reading about the nearby Finger Lakes and their links to industry and fishing. I contacted a local 'fingerlaker' and academic Daniel Ward and asked if I could meet him whilst I was in the area. We drove to the lakes together and I recorded our conversation and shot some footage along the way. Returning to the city, I spent two days editing the material and reflecting on the experience. The work that emerged, *Today's Forecast*, explores the inextricable link between memory and place and the nostalgia triggered by revisiting one's childhood home. Unlike the conversations I had with Marilyn and Jacqui, my day with Dan provided the content and structure for an entirely new work.

The experience of working on *Boîte-en-Valise* has been heady and hectic from the start. It's provided me with the time and budget to expand my practice and, develop my skills and confidence in working with communities. It's also been a great opportunity for me, as an emerging artist, to travel and make work in response to new cities and surroundings.

Still from *Today's Forecast* installed
at Point of Contact Gallery





Platitudes installation at
Point of Contact Gallery

Tom Hall

I watched this elderly man for some while, drawing in an art class at Aspex in Portsmouth. He was suffering from Alzheimer and I could almost feel his hesitant mind trying to map; forcefully connecting resistant parts of the brain and turning ideas slowly as he contemplated the array of pens he had accumulated in front of him. His labored considerations only countered by his surprisingly decisive “murmurations” of marks, which slowly coagulated into something tangible and eventually filling the available space on the paper.

The Boîte-en-Valise project had an oddly disjointed timeline in a similar way to my experiences reflecting on the Alzheimer group. Nothing flowed logically; encounters gained significance later in the project, slightly out of kilter with the program. At first I felt the community engagement was a bit of a miss match to the inflatable sculptures I had been working on. The inflatables came about through a search for empathy with the much-copied image of the little three-year old Syrian boy washed up dead on a Turkish beach. What drives a family to take such risks? What is the morality of looking at the image of a dead child? Why does it take the body of a child to prick the hierarchy of our moral conscience and provoke action? I wanted to start building these inflated life rooms; I wanted to inflate everything to turn it into a life preserver.

I am an immigrant, but not the one you imagine when you close your eyes. My children are refugees but not the ones you picture when you are asked to think on status. Much of what I have been thinking about throughout this project is to investigate the lived life, to find an equivalence of experience or at least one I can recall from my past. However, despite sharing some of the language of displaced people in the naming of my status, migrant or outsider, words that might draw understanding actually just widens the gulf between us.

I have taken Boîte-en-Valise and the Generator project as an opportunity to accumulate an ongoing series of experiences that I have continued to make work alongside. It has allowed short periods of public engagement to generate quite radical change to my practice, which might have never happened. Venice was extraordinary, an opportunity to test work at a platform where I want my practice to be seen regularly. It was short and sharp but very positive. The project was one of constant flux and accumulation, from the US to UK to Venice and back, a shared experience between artists, curators and community groups and individuals.

In the return show to Syracuse the generative lag-time meant that the Portsmouth Alzheimer workshop was just being processed into my thoughts. The man's fractal perception of his world mirrored what I was experiencing. I have started to work with immigrant groups and activists here in Syracuse, found old churches that are now mosques and towns that are named Hope. I feel things changing again.

Mika Mollenkopf

A few weeks before leaving for Portsmouth, the workshops were finalized. I was to lead a workshop for a self-help group consisting of adults battling addiction, post-incarceration, grief and disability - I knew it had enormous potential to influence my current social practice. I created an experience based around the idea of an icebreaker. Involving thirty people, I started by talking individually with them about the comforts/struggles that accompany communication. Secondly, we proceeded to sit in a circle, and read aloud, one at a time, questions from the book "4,000 Questions For Getting To Know Anyone and Everyone." After a question was read, the group would answer the question out loud, in unison. The workshop, in the end, disengaged anxieties about communicating with others because it provided the opportunity for power and control - through the act of holding the book, choosing a question, and reading the question aloud. Answering the questions simultaneously took the pressure off of the individual and placed them in the experience as parts to a whole.

While in England, I also performed a social experiment, *Walking With Strangers*. I was operating as an isolated individual attempting to infiltrate the public sphere- trying to interact and communicate with strangers. I fixed a small Go Pro camera to my baseball cap and walked the streets of Portsmouth in preparation to do a similar project in Venice. The camera was facing down, aimed at my feet-it was only filming my personal space. There was traffic on the streets and fair amounts of pedestrians. I asked close to a hundred people, and only one person let me walk with them.

By the time we arrived in Venice, I had come down with a very potent case of tonsillitis – which forced a change in plans. I ended up projecting my past project, The Sleep Project, vertically on the wall next to a bed. I laid in the bed throughout the duration of the exhibition in Venice, resting. Tom Hall's, *Boy on the Beach* was inflated at the door to my room, which created a space people had to choose to squeeze through to enter the room where I lay in my Sick Bed. Since the experiences in Europe I have been thinking about the tension, anxiety and discomfort that often surround our interactions with strangers. This fall, I am participating in the Turner Semester Residency in Los Angeles, California. Through my internship at the Museum of Latin American Art, I have worked on Tania Brugera's project and campaign The Frances Effect. While working on this project, I have communicated with many migrants from all over the world, but specifically Latin America. With these people i've been able to participate in dialogues about the comforts /discomforts of leaving a homeland and coming to a new country.

In *And Everybody Felt The Same*, I used one piece of red rip stop fabric to make a double-ended raincoat. The coats are connected with thirty feet of fabric that stretches out across the gallery floor. Glowing forbodingly, *And Everybody Felt The Same*, viscerally describes the tension and unease of dislocation, resettlement, and communication. Despite cultural, ethnic, and geographical differences, my interactions with both the self-help group in England and the migrant participants in Brugera's project were strikingly similar. Interacting and connecting with strangers is often anxiety laden, especially in an unfamiliar place.



And Everybody Felt the Same at Point of Contact Gallery

Harold Offeh

In Portsmouth I met performance poet and refugee activist Majid Dhanna, aka Jidos Reality. I had initially visited Friends Without Borders, an organisation based in Portsmouth that supports refugees and asylum seekers. Majid, had worked at the centre supporting recent refugees. Meeting him in the gallery I was really taken with his passion and commitment. We had a long discussion about his own experiences of migration and how he worked to help others. Majid was kind enough to share videos that he had been making of his spoken word poetry. I really liked the energy and playfulness of these works. Majid's poetry also seemed to provide a real opportunity for him to reflect on his experiences and comment on the state of things. It was a profound experience. I really struggled to think about how I might turn my meeting Majid into a work for Venice. I didn't want to make concrete piece of work, instead I wanted time. Time to explore, absorb and play.

In Venice, I decided to screen Majid's films with his permission. I was based in the kitchen of the apartment we used as a venue for the exhibition. In that context I thought about using the kitchen as a space to cook. Playing with a set of ingredients. I used the kitchen table to play with sound, record, take images of myself, and perform readings in a travel bag. It was designed to be a speculative space and as visitors came, I would sit with them and discuss their responses. Spending time in that space, with Majid's work forced to think about the importance of language and sound. I found the whole process very freeing and through it I was able to discover and test out new ideas.

I decided to take a slightly different approach in Syracuse. Having made work and referenced the singer, actress Grace Jones in previous works I couldn't pass up the opportunity to reflect on her childhood experiences of growing up in Syracuse. I have thought that this was a step removed from my initial conversation with Majid in Portsmouth. But, thinking more deeply I was really interested in how all of us, Majid, Grace and I share immigrant experiences and how we all used performance to comment on contemporary culture. I wanted to keep the process of experimentation from Venice alive in Syracuse. I therefore set myself the task of trying to learn to hula hoop. This was in part in recognition of Grace Jones' performative act of hula hooping for 10-15 mins at her concerts, while singing. After learning, I decided to perform my hula hooping at sites in Syracuse associated with Grace. At Point of Contact gallery, I wanted to further explore the process of learning through doing. Using the space make work and then exhibit it in the place it was made.

Boîte en Valise: Generator is an incredibly ambitious project and provided many opportunities and importantly challenges. I felt time or lack of time was really important to the delivery of the project. It's difficult to work with communities and build relationships that might prove fruitful. The process was transparent, it was very much about these short encounters, these moments of conversation that would be filtered and feed the artist practice. This approach does have. Moving forward, it might be important to acknowledge this and not overburden artist's working with communities with expectation.



Still from *Keep it up, keep it up!*

Susan Stockwell

Working in Portsmouth, my first port of call was Sue James from Portsmouth Fairtrade Forum. We discussed the role of Fairtrade both globally and locally and possible ways that we could collaborate. Sue explained the creative ways that Fairtrade works. However, in this context we realized we couldn't put our ideas into practice. We exchanged details so we can be in contact in the future when an appropriate context or idea arises.

I worked with two groups running boat-making workshops, using recycled money, maps, tickets and other paper products. The Saturday morning drop-in workshops involved local families, children and some of the artists and curators making boats. The artists and curators getting involved was unexpected and was a good bonding exercise as well as being fun. I also worked with a local refugee group called Chat over Chai. Involving 8 adults and children we made small paper boats and discussed ideas around money, migration, trade and journeys. Both workshops were fun and thought provoking. The use of money as a making material, cutting it up and using it in a non-precious way provoked a lot of interest, questions, reactions and conversations.

Venice presented an unexpectedly fantastic space for my piece, Sail Away. The ancient city, palace and Juliette Balcony added a new dimension to the work. The backdrop of grand and crumbling architecture worked as a stage set for the piece, adding another layer of meaning, especially with some of the currency and the Merchant of Venice and Othello text boats, which became site-specific. The domestic context also added to their playful, toy like feeling of the work. While in Venice I developed my relationships with the other artists and curators, reacquainted myself with past work colleagues and made new contacts with artists and arts professionals.

The idea of taking Boîte-en-Valise: Generator to Syracuse after Venice presented exciting potentials. Deepening the references to international trade, migration, geo-politics, mapping, and the potential of the boat as metaphor. I very quickly had an image of a larger boat that would act as a metaphor, creating an actual space in which to dream or a metaphysical space to project dreams onto, a dreamboat. I envisaged a life-size boat that people could sit in to think, dream, share their stories, have quiet time.....whatever felt appropriate.

When Stephanie James introduced me to Abisay, a Cuban refugee and I learnt about his story the collaboration felt appropriate. I was inspired by images of the rafts and makeshift boats that Cuban's make their perilous journeys to America in. The precarious nature of their vessels highlights the fragile nature of life and their own vulnerability on this crucial journeys and afterwards. In this case the collaboration and all of its elements amounted to more than the sum of its parts. I think this is evident in the resultant piece and Abisay's feedback.

Boîte-en-Valise: Generator was an excellent project and surprising at times. The collaborations pose many questions and problems and also open up debates and channels of communication and opportunity. My feeling now is that tiny shifts are all that can be expected and if you only touch, deeply communicate with one person then that's a huge achievement and realistic. This is part of a much bigger picture involving galleries, museums, curators and funding bodies as well as artists, we all have roles and responsibilities. Consider the architecture of the funding structure, coming from lottery money and what this means! It would be interesting to be able to get into a time machine and look back at this period in 20 or 30 years-time.



Detail of the Susan Stockwell installation in Venice, Italy.

Tomas la decisión de enviar una carta a la sección de los 2.º y 3.º en la Habana implicaba confrontarme en enemigo del gobierno cubano, concurriendo a la toma de la decisión. Pero yo consideré que era Cuba y tenía ningún futuro en mi tierra. Otro elemento que así fue como comencé una larga espera. Mande la carta a la sección. Después de 45 días, recibí respuesta, debía llenar un formulario de sección de intereses. Lleve personalmente el formulario pues la carta dirigida a la sección de refugiados de los Estados Unidos que contaba como fue expulsado de la Escuela Nacional de Arte y de la Ana. También conté cuando una exposición que hice fue la temática de mis dibujos eran de contenido dudoso. Después de después de la segunda y después a la fecha de vuelo, así los días de espera fue de 7 años. Varas meas, sobreviviendo día a día podía trabajar en un empleo del gobierno, ya que cuando el m. cubana tal a p. con Cuba. Sobrevivir fue bien duro, en comenzar a esperar siete años.



nos, en la oficina de intereses de los Estados Unidos de América
en Cuba, mis familiares y amigos me decían que yo
que después de todas las peticiones, rechazos y sorpresas sufridos
o que me llevó a tomar la decisión con mis pequeños hijos
de refugiados de la oficina de intereses de los Estados Unidos
de Solicitudes para después ser citado a una entrevista en la
y en Cuba el correo es dirigido y manipulado por el gobierno,
Estados Unidos nunca llegaría a su destino. En el formulario tuve
te por llevar puesto una camiseta que decía delante: Sonríe,
censurada, pues el partido Comunista del municipio dijo que
a que entregue el formulario, esperamos la primera entrevista,
se convirtieron en meses y los meses en años. En total la
trabaja por la izquierda para mantener a mi familia, pues no
mi solicitud a la oficina de intereses de los Estados Unidos
en varias ocasiones nos vimos tan escasos que no
te años
antes de permiso
se me dio una licencia para dos días para conseguir
Habría que por alguna razón el gobierno prohibió el
islas por una causa de incómodos y para así plan,
para que el correo se convirtiera en meses y los meses en
años. Yo me quedé en Cuba.

Dream Boat installation at Point of Contact Gallery
Susan Stockwell and Abisay Puentes, 2017

de enviar una carta a la sección de derechos humanos, en la oficina de intereses de los Estados Unidos de América
implicaba convertirse en enemigo declarado del gobierno de Cuba. Muchos familiares y amigos me decían que yo
tendría que tomar esta decisión. Pero yo consideré que después de todas las penas, rechazos y zozqueras sufridas
tenía que intentar algo en mi tierra. Otro elemento que me llevó a tomar la decisión eran mis pequeños hijos
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en un empleo del gobierno, ya que, cuando envié mi solicitud a la oficina de intereses de los Estados Unidos, al m
la posibilidad con Cuba). Sobrevivir fue bien duro, en varias ocasiones me vi en situaciones difíciles, pero
os, al momento de ir. Después de esperar siete años, llegó el día. Llegamos a Cuba. Durante algunos meses
viví en una casa incrementando. Muchos de los trámites de permisos de entrada y salida que el gobierno debía
nos engorrosos y cubiertos en gran manera. Yo fue que dormí en la casa hasta dos días para conseguir
que nos permitieran salir de la isla. Hasta el último a que el gobierno me manipuló
cosa y así, nos quedamos presos en la isla, eso
llegar a los Estados Unidos, después varios meses
en Cuba. Cuando el avión despegó, me despedí y
el momento era lleno de tristeza.



Abisay Puentes

Migrating implies an uprooting, always demands re-adaptation. Far from the "proprietor, safe and sound owner" of your cultural psyche, you become fearful, insecure, dependent, aliens, intruders and trespassers of another society or culture. All your mental stability, all sense of equilibrium, all those things that make you feel self-sufficient, vanish the moment you exit your medium, your culture, your traditions, your homeland. If that is so, then, why leave? Why abandon the life you know, family and friends? There must be a strong reason, something that forces you to forsake mental stability and embrace a most delicate state of instability. All that you identified with and felt a part of in your country of origin, changes dramatically. The thing is that even in your own land, you had already chosen to leave your comfort zone as a way to survive. In your own land, time diluted into nothingness, and one idea resounded in your mind: I have only one life and there is no hope for the situation to change. Most likely, things will not change. You have the example of your elders, nearly dying, and nothing ever changed for them. Their lives fell in a deep dark hole. There they stayed until their last breath. You react to this and convince yourself of the need to escape. You think that if you do nothing, you will surely end up like them, so you focus your mind and every effort on the escape. All odds are against you since you are planning to go live with the "enemy", as they call that final destination. Once you decide to go live with the "enemy", they see you as the enemy. This is when the uprooting begins. You begin to let go of everything that ties you to that place, and keep only family and friends close to your heart. That is the only thing you have left when you leave your country, to go live with the "enemy". It took me seven years to leave Cuba.

In your new country (the "enemy" of your country), you begin to look for signs to guide you. How can you become part of this new country? In the beginning, you do not see anything. Everything is foreign, senseless, and meaningless. You try to adapt, even reinvent yourself, but there is a universe of things that threaten your desire to be a different you, another you. After a painful search, you understand that time is the only thing that can fulfill your need. Until, little by little, you belong in your new homeland.

These reflection gave me the elements for the content of the project in collaboration with Susan Stockwell; the reason behind the shape of our *Dream Boat* installation.

Artist Biographies

Yvonne Buchanan was born in Manhattan, NY. She holds an MFA from the Milton Avery Graduate School at Bard College and a BFA in Illustration from Parson School of Design. Buchanan uses video, animation, photography and drawings to create narratives of survival strategies. Buchanan's work has been exhibited nationally and internationally at Syracuse International Film Festival, Studio Museum in Harlem, Site: Santa Fe, SlamDance International Film Festival, Hammer Museum/UCLA, Aspex Gallery, 57th Venice Biennale, Society of Illustrators, Everson Museum of Art, Munson Williams Proctor Museum of Art, Rochester Contemporary, Urban Video Projects, Recontres International Paris/Berlin among others. She teaches in the School of Art at Syracuse University, and lives in Syracuse NY and Southern California.

www.yvonnebuchanan-art.com



Detail of the *At Odds* installation at Point of Contact Gallery

Mia Delve's home is Plymouth but the family - three generations - comes from St Ives, with a history in fishing and the RNLI. She studied abroad in Toronto for a term and recently graduated from University of Southampton (Winchester School of Art) with a BA in Fine Art and an MA in Contemporary Curation. Hers is an experimental practice, which shifts between carefully edited video and sequences improvised with her phone or laptop screen, overlaid with recordings of family members relating memories of particular events - the overfed exploding rabbit of her grandfather, for example, or her great grandfather's survival of a boat collision at sea - or the conversational sound-life of the studio.

www.miaamydelve.com



Still from *Today's Forecast* as installed at Point of Contact Gallery

Tom Hall is an artist working out of the US city of Syracuse, New York, where he recently moved to from England. Since drifting west much of his practice has focused on migration. Early works in this series have seen Tom take on the role of frontiersman, exploring the myths of the cowboy, the American dream and contemporary consequences. More lately he has looked at the political concern of the migrant 'other'. Tom graduated from the Wimbledon School of Art in 1994 with a degree in sculpture and subsequently completed an MA at the Royal College of Art in 1998. His work has been exhibited in national and international shows since 1994, including exhibitions at Trinity Buoy Wharf, London; Les Tombées de la Nuit arts festival in Rennes, France; Syracuse, New York and the Venice Biennale. He has won a number of national and international competitions and commissions including for Bournemouth Arts Festival, artSOUTH and first prize in 2017 Made In New York juried show.

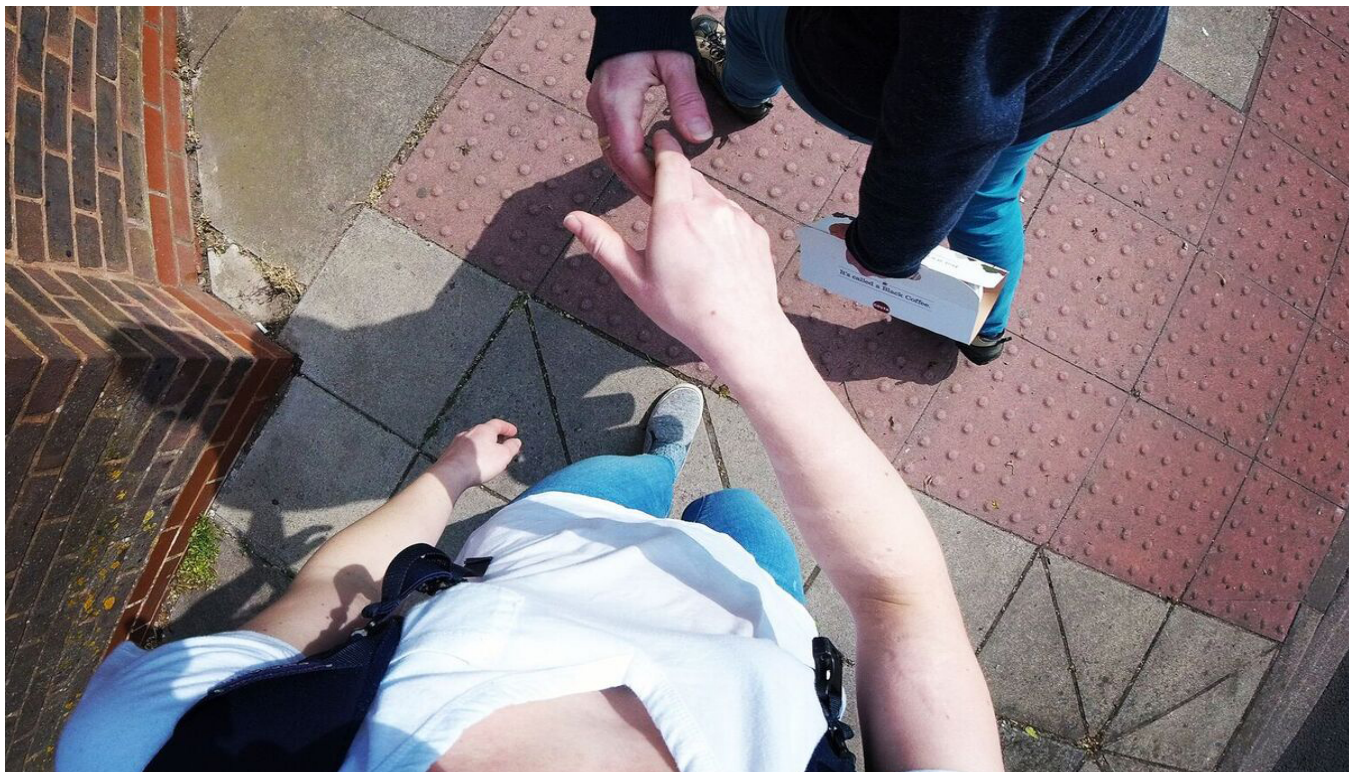
www.tomhall-artist.com



Detail of the *Platiitudes* installation at Point of Contact Gallery

Mika Mollenkopf was born and raised in Nashville, Tennessee and received her BFA in Sculpture from Middle Tennessee State University. Currently, she is a MFA candidate in Studio Art at Syracuse University. Mika most recently showed in *Boîte-en-Valise: Generator* in Venice, Italy and at Point of Contact Gallery in Syracuse, NY. This was a collaborative experience for six international artists and three curators. This fall she is a Turner Semester Resident in Los Angeles, California, which is a program funded by Marylyn & Chuck Klaus and offered through Syracuse University. For the past two years Mika has been focusing on creating participatory experiences considering vulnerability, comfort, and relationships.

www.mikamollenkopf.com



From Walking with Strangers

Harold Offeh is an artist working in a range of media including: performance, video, photography, learning and social arts practice. Offeh, often employs humour as a means to confront the viewer with historical narratives and contemporary culture and is interested in the space created by the inhabiting or embodying of history. He has exhibited widely in the UK and internationally. In 2017 he exhibited as part of Untitled: art on the conditions of our time at New Art Exchange in Nottingham, UK and Tous, des sangs-mêlés at MAC VAL, Museum of Contemporary Art in Val de Marne, France. In 2017 he's been Open House residency artist at Kettle's Yard in Cambridge and a summer artist in residence at Wysing Arts Centre. In 2018, forthcoming projects include, a major commission for Nuit Blanche 2018 in Toronto, Canada and a performance for the re-opening exhibition, Actions: The Image of The World Can Be Different, Kettle's Yard. He studied Critical Fine Art Practice at The University of Brighton and did MA Fine Art at the Royal College of Art. He lives in Cambridge and works in London and Leeds, UK where he is currently a Reader in Fine Art at Leeds Beckett University.

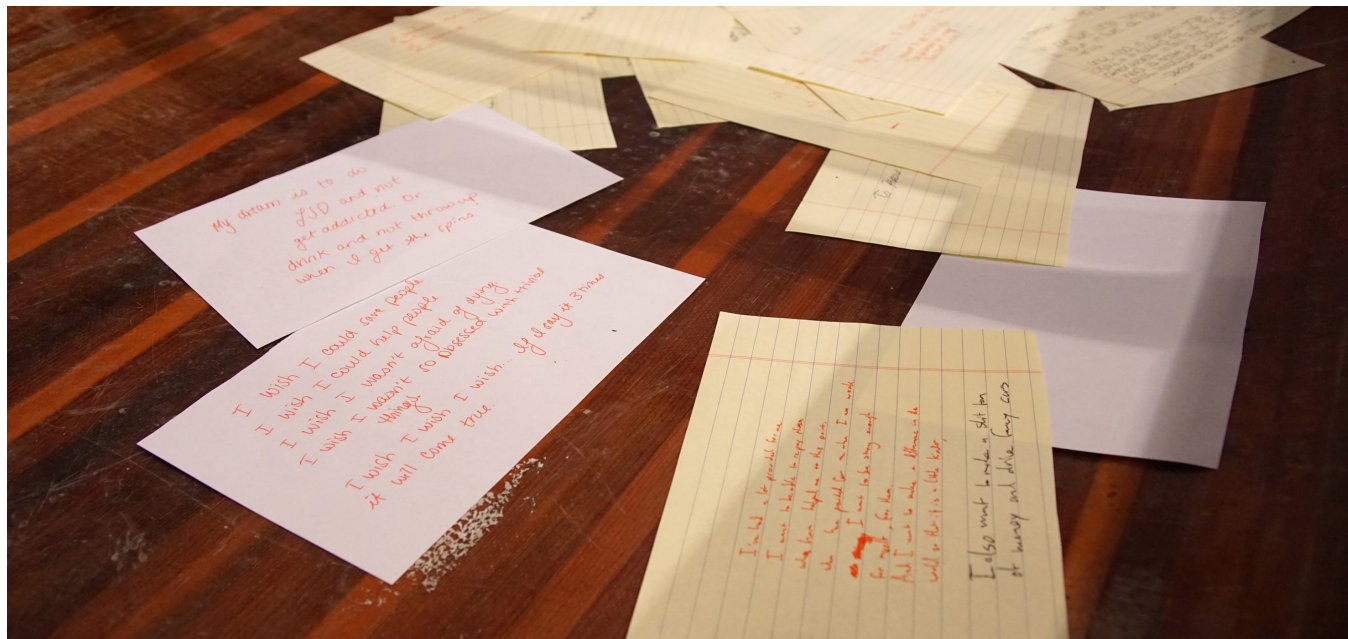
haroldoffeh.com



Still from *Keep it up, keep it up!*

Susan Stockwell is a sculptor who makes subtly political work about materials and their inherent content and histories. Her work addresses political, social and feminist issues, using her trademark materials and motifs of stacks, maps, money, recycled computer components, paper, rubber and other everyday materials and products. Susan is also interested in participatory art practice and has worked with groups including inmates from Wandsworth Prison and Veteran Soldiers who served in Afghanistan (National Army Museum 2012-16). In 2013 she made *Sail Away*, an interactive installation in the Turbine Hall, Tate Modern for the Hyperlink Festival curated by Tate Collective. In 2014-15 she was Artist in Residence at the Royal Shakespeare Company, culminating in the exhibition *SEA- MARKINGS*, April-Sept 2015. Susan has shown work extensively around the world, including at the Victoria & Albert Museum (V&A) London, The National Museum of China Beijing, Art League of Houston, The Katonah Museum of Art, New York, USA, Manchester City Art Gallery, Tate Modern, London. Her work is in public and private collections including The V&A, London UK, Yale Centre for British Art, USA and the Alireza Collection, Jeddah, Saudi Arabia.

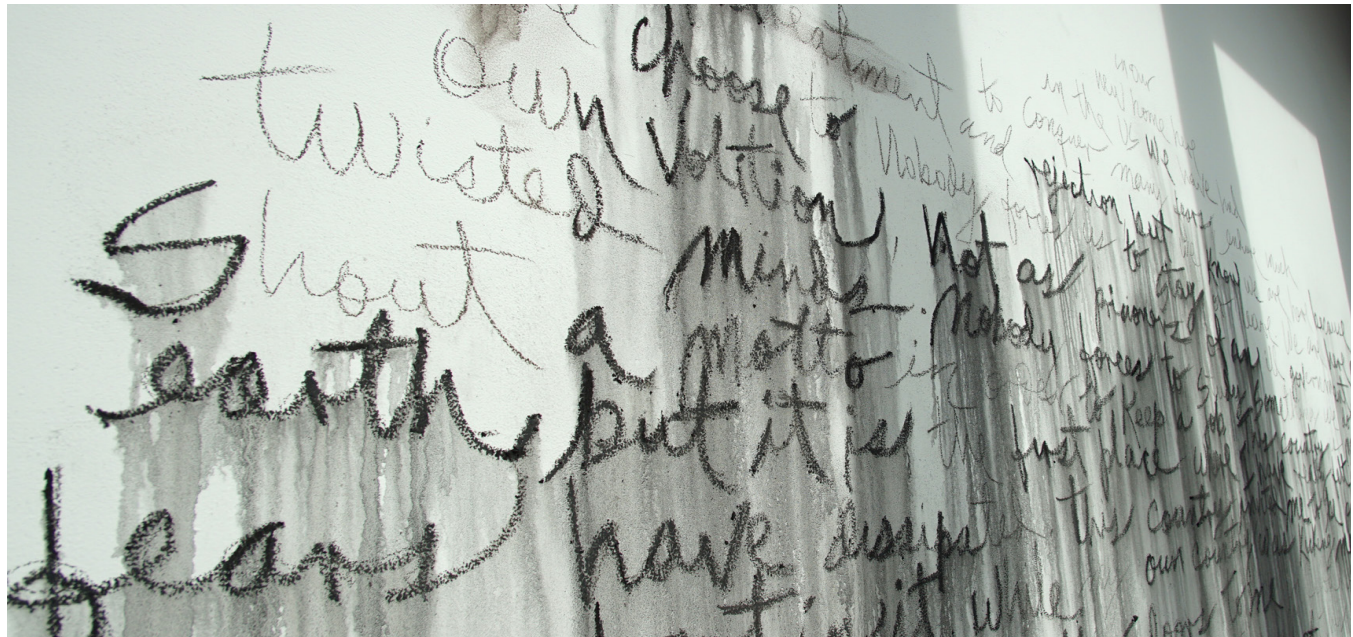
www.susanstockwell.co.uk



Detail from the *Dream Boat* installation at Point of Contact Gallery

Abisay Puentes was born in Pinar del Río, Cuba, the second son of a Baptist minister. At an early age he became passionate about painting. He studied at the Escuela Nacional de las Artes, and moved by his faith, he began to preach the word of God to his classmates. This brought rage from the school's directors and he was eventually expelled. Abisay began his first series called *The Apocalypse of Abisay* in 1998, winning two drawing awards. His second series called *Lamentations of Abisay* has been shown extensively in the Central and Upstate New York region. His work in Cuba was generally unwelcome. In 2004 Abisay decided not to exhibit in Cuba and turn his energy and strength towards studying musical theory, composing and orchestral conducting. In the summer of 2010, Abisay entered the United States as a political refugee. He now lives with his family in Syracuse, New York, where he continues to paint and compose original music.

www.abisayart.com

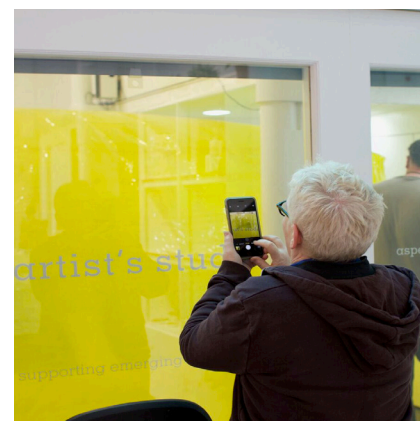


Above: Detail from the *Dream Boat*, a collaborative piece between Abisay Puentes and Susan Stockwell.

Right: Detail of the Susan Stockwell installation in Venice, Italy.





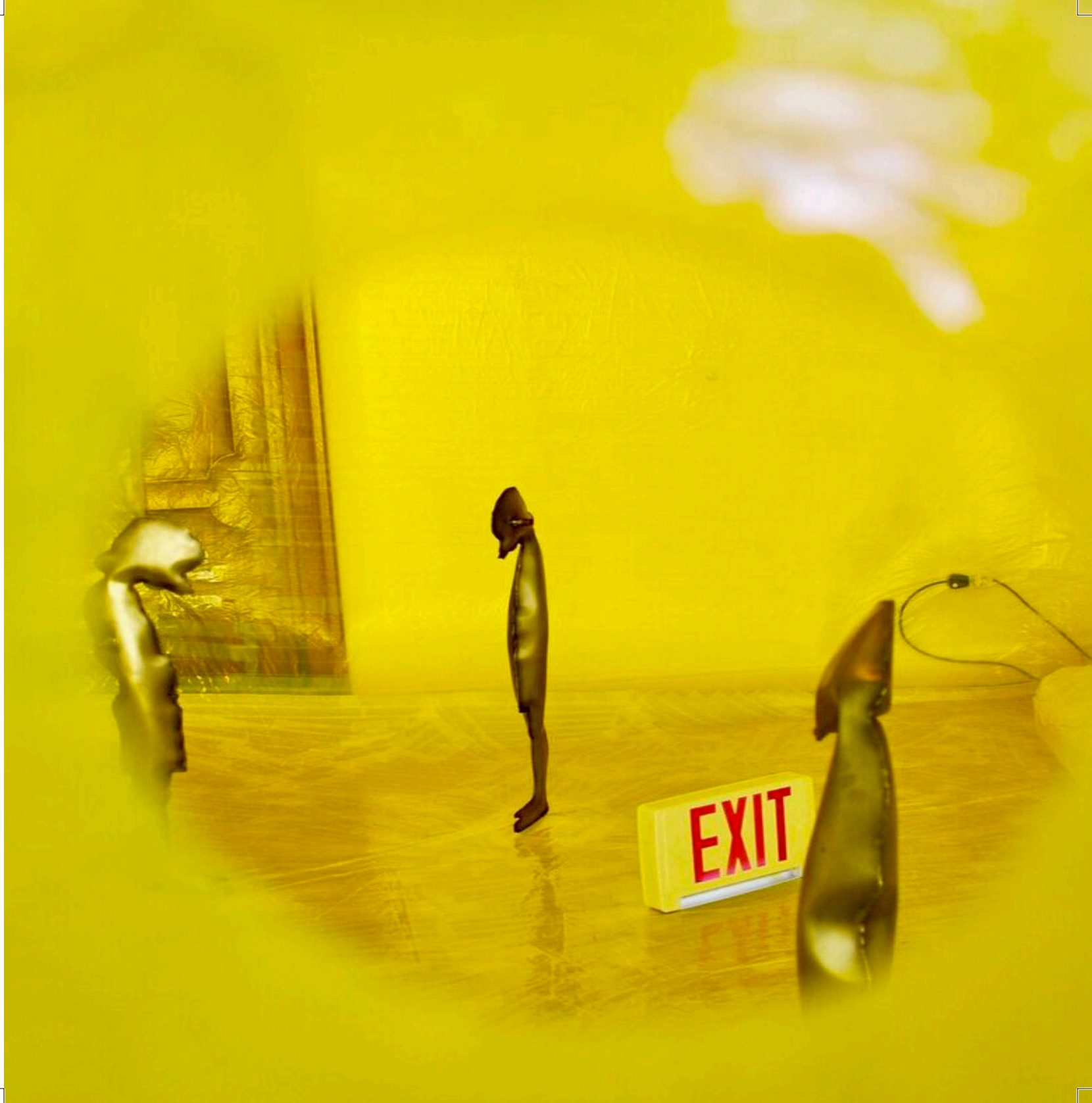


*Boite-en-Valise: Generator
Portsmouth, United Kingdom*



Boite-en-Valise: Generator
Venice, Italy







Boite-en-Valise: Generator
Syracuse, New York



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With special thanks to Oliver Tubb and Monica Bonomo.



(From left to right) Front: Mika Mollenkompf, Joanne Bushnell, Stephanie James, Mark Segal
Back: Yvonne Buchanan, Tom Hall, Harold Offeh, Mia Delve, Susan Stockwell

point of
contact gallery
punto de contacto

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GALLERY HOURS:
Monday-Friday
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or by appointment