



COLLEGE OF VISUAL AND PERFORMING ARTS  
SYRACUSE UNIVERSITY

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# Boîte-en-Valise: *Exchanges through performativity and practice*

**Nelly Haliti** (Swiss) **Juan Juarez** (USA) **Kypros Kyprianou** (UK) **Karin Lehmann** (Swiss) **Beat Lippert** (Swiss)  
**Stuart Nolan** (UK) **Matt Parsons** (UK) **Joanna Spitzner** (USA) **Sam Van Aken** (USA)

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6 & 7 May 2015 16.00h - 18.00h  
Public event  
**Palazzo Trevisan degli Ulivi**  
Campo S. Agnese - Dorsoduro 810  
Venezia

8 May 2015 14.00h - 16.00h  
Public event  
**Rio Terrá San Vio**  
Dorsoduro 453  
Venezia

10 May 2015 14.00 – 16.00h  
Public event  
**aspex**  
The Vulcan Building  
Gunwharf Quays  
Portsmouth PO1 3BF

11 May 2015 16.00 – 20.00h  
Artists event  
**aspex**  
The Vulcan Building  
Gunwharf Quays  
Portsmouth PO1 3BF

Nine artists have been invited to contribute to an international project, developing networks and forums for collaboration for contemporary arts practitioners in the south of England, New York state and Switzerland through the international art hub of the Venice Biennale. Each is making and/or adapting new and/or existing work for transport in a normal sized suitcase, to be transported as luggage on a normal flight/train/bus journey and taken from the suitcase for presentation without any fixing to walls, floors and/or ceilings of the venues. This Boîte-en-Valise approach encourages transportability of practice, the nurturing of collaboration and the cross fertilisation of artistic practice.

The nine artists bring together works including sculpture, performance, video, data, radio and sound as well as interventions and conversations. Visitors to the preview week of the Venice Biennale are invited to join the artists at the times and venues outlined above. Subsequent events featuring all of the artists and their work at Aspex Gallery in Portsmouth brings the project to audiences and artists in the UK.

A partnership between curator Mark Segal, Aspex and the University of Syracuse. Funded by the National Lottery through Arts Council England, the Swiss Arts Council, Pro Helvetia and Syracuse University.

[www.aspex.org.uk/boite-en-valise](http://www.aspex.org.uk/boite-en-valise)

**Contact in UK**  
**Contact in USA**

Mark Segal on +44 (0)7976 267978 or [mark.segal@mac.com](mailto:mark.segal@mac.com)  
Stephanie James on +1 315 443 3012 or [sljames@syr.edu](mailto:sljames@syr.edu)

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## Editors Notes

**Nelly Haliti** was born in Switzerland in 1987 and lives and works in Geneva. Trained as a painter in Peter Roesch's and Caroline Bachmann's atelier, she achieved a master in contemporary practice in the University of Art and Design of Geneva in 2012. Her work focuses on the mise en scène of the painting by the creation of fictive spaces at the edge of a stage and a painter's workshop. She is using an abstract language elaborated from figurative subjects. Including installation, performance and photography in her practice, she recently started to work with video. Her artistic practice is deeply inspired by her theoretical interest for art history and curating questions. Nelly Haliti has exhibited in institutions and art spaces such as Fri-Art (Fribourg), Corner College (Zurich), Centre d'art contemporain (Geneva) and Musée Rath (Geneva). She participated in international projects such as Eco Echo Écho in Ecuador and Peru, curated by Harm Lux. [www.nellyhaliti.ch](http://www.nellyhaliti.ch)

**Juan Juarez's** creative practice can be described according to the role played by the artist in its production, which is that of archivist and translator. Research is concerned with pre-digested images, specifically photo-based imagery on the Internet. Juarez's work engages in extracting and unpacking these individual points of reference exposing them for everyone to see. Juarez localizes his creative practice as intermediation between what the photograph inherently communicates and a new context to place it in. Juarez does not employ a singular mode of translation. It involves photography, collage, image hacking, video, and digital mediation in broad terms. The type of image and context of the project determines the method. Juan Juarez has exhibited in institutions and museums such as the Milwaukee Art Museum (Milwaukee), Furtherfield Gallery (London), Los Angeles Center for Digital Art (Los Angeles), Everson Museum of Art (Syracuse), The Kinsey Institute (Bloomington), Gallery 400 at University of Illinois-Chicago (Chicago), and Institute of Visual Arts (Milwaukee). Juan Juarez is currently an associate professor at Syracuse University's School of Art. [www.juanjuarezart.com/home.html](http://www.juanjuarezart.com/home.html)

**Kypros Kyprianou** is an artist and film maker whose work is an attempt to disentangle scientific, political and cultural constructs. The outcomes of his mostly collaborative practice vary in form, often combining installations, video, publications, graphic design, performance and site-specific intervention. Recent work uses mundane materials to evoke militarized forms - a refuse skip as a tank, plumbing pipe as a hoky submarine periscope. Solo shows include 'The Castle' an intervention in an open hardware store (Folkestone Fringe), the time travel murder mystery 'The Allenheads Findings', (ACA, Northumberland) and the sci-fi force field inspired 'The Invisible Force Field Experiments' (Artsway, UK, ICA, London, MopProjects, Sydney.) Group exhibitions include Figuring Landscapes, Tate Modern & touring UK and Australia, Art Platform LA (Armory/Paul Young Projects), Los Angeles. His collaborative feature-documentary 'Mirage Men' was premiered at Sheffield DocFest in 2013 and has recently been released on Netflix (US). The co-directed feature length doc-fiction 'Paths Through Utopias' has been screened at the Whitechapel Gallery, London, Museo, d'arte Moderna di Bologna, RCA, London and Survival Kit Festival, Umeå. [www.electronicsunset.org/node/243](http://www.electronicsunset.org/node/243)

In her artistic work **Karin Lehmann** starts with everyday materials such as plaster, glass, clay, polystyrene or metal. Technically adept, her experiments with these raw materials lead her to discover unfamiliar or unusual manifestations that she then develops into autonomous works. Her focus is on the work process and the search for performative material, qualities which play a major role in defining the shape of her objects, sculptures and installations. Lehmann completed her Masters at Berne University of the Arts in 2012, since then she has been exhibiting extensively in Switzerland including shows at Centre Pasquart Biel and Aargauer Kunsthaus Aarau. Various shows abroad including the Dallas Biennale in 2014. A solo exhibition at Seventeen Gallery, London will take place from 30 April - 30 May 2015. [www.karinlehmann.ch](http://www.karinlehmann.ch)

**Beat Lippert** Born in Lausanne in 1977, having studied sculpture (Alanus Hochschule für Kunst und Gesellschaft in Bonn, Germany 1997-2001), archaeology and the visual arts (University of Art and Design, HEAD-Geneva 2003 -2007), Beat Lippert combines in his works, mostly conceptual, these three areas. In several works, he appropriates motifs of ancient statuary, for example by travelling through Italy with a Corinthian column towed by bicycle (2008) or subtly altering the famous Boy with Thorn in Spinario (2009). Price Mobiliar Young Swiss art awards, Basel 07, Berthoud Scholarship Fund 2008 and the price of the Gertrude Hirzel Foundation, 2009. His work has been exhibited in various institutions such as the Kunstmuseum Zurich MAMCO Geneva Gallery Contemporary Art Centre of Noisy-le-Sec, the Contemporary Art Centre in Vilnius or at Pasquart center at the group exhibition International entitled Arkhaiologia. He lives and works in Geneva and Zurich. <http://beat-lippert.ch>

**Start Nolan** is an Experimental Magician. His Mindreading Robotics - IdeoBird and OuijaBird - developed as Magician in Residence at Pervasive Media Studio and The University of Bristol were featured in the BBC Click Christmas Special, The Guardian, and US Wired's Connectivity 2.0. He is currently developing Fortune Telling Robotics as part of the Being There project (being-there.org). A former NESTA Fellow in Applied Magic with a background in cell biology and experience design, his performances combine traditional disciplines of deception - conjuring, psychological illusion, memory feats, hypnosis, sideshow tradition - with bespoke technology and original research into how we are deceived by language, physical gesture, and technology. He once deceived over 700 organisations just to prove a point.

[www.hexinduction.com](http://www.hexinduction.com)

**Matt Parsons** works in a variety of media, often using video in conjunction with model making, installation, drawings and text. Material gathered from interviews, from the internet, and from popular/folk culture is contrasted with his own responses and reconstructed to find a point at which documentary and fiction intersect. Matt's work is often produced in collaboration. This is something he tries to foreground, so as to critique the ethical complications inherent in the artist/subject relationship. <http://mattparsons.org>

**Joanna Spitzner** is an artist whose recent work seeks to make direct connections between everyday experiences and larger social issues. It often takes the form of experimental organizations as artworks, including The Art School in the Art School, The Joanna Spitzner Foundation, Inc., The Union of Undercover Artists. The forms her work takes are temporal; employing performances, exchanges, discussions, video, audio, and documentation. She has been involved in several collaborative projects including Exit Review and Press Corps at Static Gallery in Liverpool, UK and The Open City Workshop and The Great Central Depot with Spectres of Liberty in upstate New York. She is currently a member of the feminist band Malvinas. <http://www.everydayarchive.org>

**Sam Van Aken's** art combines sophisticated technology with traditional modes of art-making. Van Aken's projects cross boundaries between artistic genres, including performance, installation, video, photography, and sculpture. With each body of work, he selects practices and new perspectives that provide a kinesthetic perception of objects and a visceral charge. Born in Reading Pennsylvania, Sam Van Aken received his undergraduate education in Communication Theory and Art. Immediately following his studies he lived and worked in Poland under the auspices of the Andy Warhol Foundation and the United States Information Agency. Returning after several years in Europe, Van Aken received his MFA from the University of North Carolina at Chapel Hill in 2001. Since this time his work has been exhibited nationally and internationally receiving numerous honors including a Joan Mitchell Award, Association of International Curator's of Art Award and a 2009 Creative Capital Grant. Sam Van Aken is currently an Associate Professor in the Art Department at Syracuse University. [www.samvanaken.com](http://www.samvanaken.com)

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Learn more at [vpa.syr.edu/art](http://vpa.syr.edu/art)

**aspex** has a 34-year track record of supporting emerging artists and engaging audiences, through the delivery of a programme of exhibitions, off-site projects and participatory opportunities. Since relocating to the waterfront at Gunwharf Quays in Portsmouth in 2006, the gallery has focused on audience development, and in particular finding ways to meaningfully engage its visitors by facilitating connections with artists and revealing the creative process. A charity and company limited by guarantee, Aspex is a National Portfolio Organisation of Arts Council England and is supported by Portsmouth City Council. [www.aspex.org.uk](http://www.aspex.org.uk)