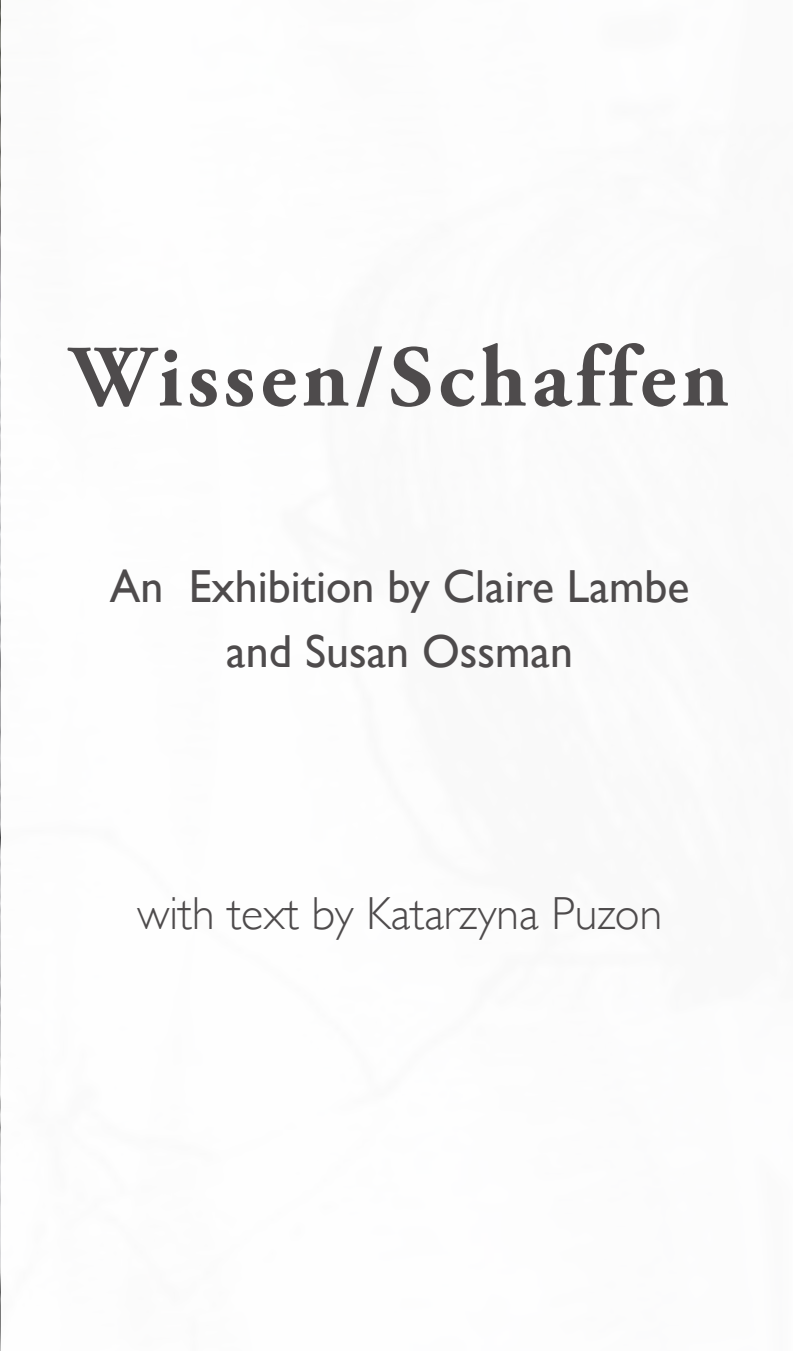


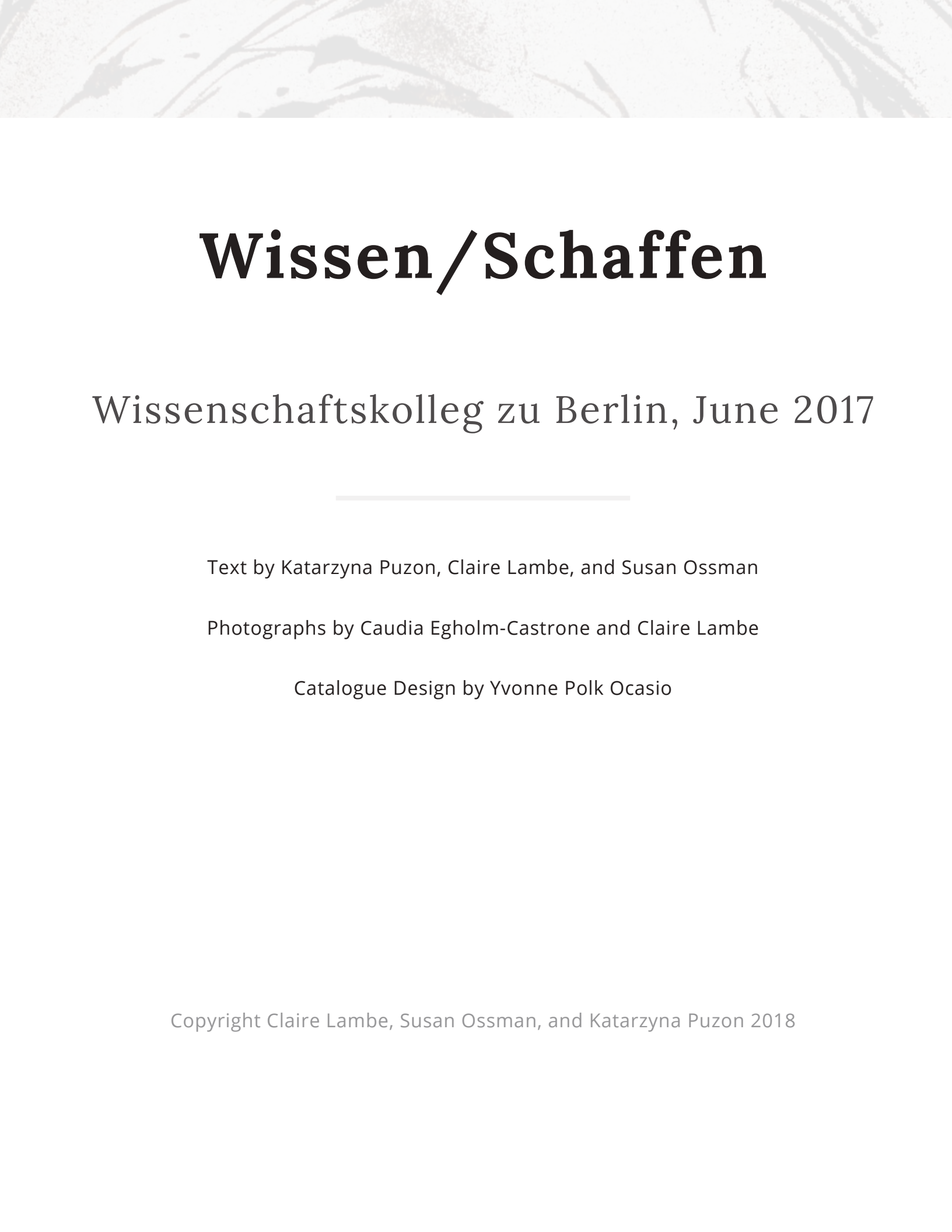


Wissen/Schaffen

An Exhibition by Claire Lambe
and Susan Ossman

with text by Katarzyna Puzon





Wissen/Schaffen

Wissenschaftskolleg zu Berlin, June 2017

Text by Katarzyna Puzon, Claire Lambe, and Susan Ossman

Photographs by Caudia Egholm-Castrone and Claire Lambe

Catalogue Design by Yvonne Polk Ocasio

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Introductions

The Wissen/Schaffen exhibition in June 2017 presented the fruit of our year-long stay at the *Wissenschaftskolleg zu Berlin (Wiko)*, where scholars from the sciences, humanities, and social sciences, writers and artists gather in a yearly cycle. Both of us were welcomed to the Institute for Advanced Study as partners of Fellows for the 2016-17 academic year. Although we were not obliged to participate in activities or present our work, we were given full access to all aspects of the Wiko's daily life. We attended the weekly colloquia, used the library, and enjoyed the ritual Thursday dinners and informal parties. As insider/outsideers, our situation was ideal for exploring the many ways that art can be made from participant observation. Indeed, in an academic world dominated by texts and conversations, rendering the results of our research on knowledge production as art offered particularly rich opportunities for broad critical reflection on the relationship of "Wissen" (knowledge) to "Schaffen" (creation, shaping). Using charcoal and paint, spices and paper clips, we engaged with a range of social, affective, and intellectual aspects of the life of scholarship that are difficult to express in words. The opportunity to develop an exhibition in the working space of a *haut-lieu* of academic production heightened this critical potential.

We probed, teased, and transformed a purposely neutral, tasteful environment, calculated to produce scholarship and polite conversation by strategically filling it with content and color. Some works were site-specific; others were selected to contribute to developing the exhibition as a dialogue with the institute's book-lined walls and the broad windows of multiple salons. Wiko's campus is in Berlin's leafy Grunewald neighborhood, with its lakes and stately homes and the infamous train station from which many Jews were sent to concentration camps. The exhibition referenced this environment

and history. Its concept and title developed in a world transfigured by the election of Donald Trump, in a city deeply engaged by Angela Merkel's assurance that Germany could "manage" the migrant crises ("Wir schaffen das"). Even as scientific reasoning and research institutions were being threatened across the Atlantic, we observed the orderly displacement of scholars from around the world to Wiko in Berlin. While living as temporary residents in the comfort of the institute, we could not ignore the simultaneous arrival in Berlin of thousands of refugees from the Middle East.

Texts by Katarzyna Puzon and our own texts regarding our work guide the catalogue to the exhibition. The catalogue explores our work with respect to our examination of the relationship of knowledge to making and creation. Puzon engages with individual works, the exhibition, and our short texts about the processes of research and production that led to their making. We added some thoughts about the making and meaning of individual pieces.

Claire Lambe and Susan Ossman

Wissen/Schaffen embodies the idea of creating knowledge – a process encompassing multiple activities not limited to reading, talking, and writing. Although some might translate "Wissen Schaffen" as producing knowledge, creating knowledge or even knowledge-making evokes much more accurately the *raison d'être* of the Wissen/Schaffen Exhibition. This catalogue reflects the multifaceted nature of the endeavor undertaken on a yearly basis by international scholars and writers at the Wissenschaftskolleg zu Berlin, popularly known among academics as Wiko. During their ten-month stay in Berlin's Grunewald neighborhood, Claire Lambe and Susan Ossman followed that endeavor in an ethnographic manner. Through their art, they introduce us to the multilayered character of scholars' efforts, as well as the artists' engagement with the materiality of the place and its history, both of the neighborhood and the city of Berlin. The insights into the "behind the scenes" of

the academic life of Wiko Fellows, including the building and its surroundings, show the overlap between research and art, knowledge and creation. In both research and art, the process of creation starts much earlier than we might be able to grasp it consciously.

Time and space play out in all the works through the multifarious dimensions of form and content. Substances such as coffee and tea serve as the sustenance of both creation processes and their results, which are often far from being final. This incompleteness unfolds in time linked to the past, the present, and the future, as illustrated by Lambe's *Jackets for Books not Written*. The way in which the artists used the space and displayed their works corresponded to its layout and capacity. Several objects, for instance, proved to be too heavy and could not be hung on the panels of the wall. Tables and bookcases were incorporated into the exhibition. And windows, in particular, served multiple functions, playing with the idea of the insider/outsider, as Ossman's *Bibliography* astutely exemplifies. The practice of blurring the lines and overcoming dichotomies references the artists' other works too.

Lambe's and Ossman's "deep hanging out," as Clifford Geertz famously named an anthropological method of participant observation, concluded with an exhibition, rendering the results of their project in drawings, paintings, and installations. This catalogue complements those efforts and adds to their sustenance. My thoughts on select pieces offer a reading into their relationship with the site and/or embeddedness in the creation of knowledge, as well as the artists' participation in that process. In this catalogue, I reflect upon some of the works I find most compelling in relation to the theme, their relevance in today's world, and the relationship between (anthropological) research and art practice more broadly.

Katarzyna Puzon

Environments

Since its founding in 1981, Wiko has welcomed hundreds of international Fellows. Ossman's *Seeped in History, Knowledge, Place* invites viewers on a sensorial journey into the past of the institute and its surroundings. The work is composed literally and figuratively of the traces of Fellows' visits. Time and space, history and geography, are interwoven in its knowledge production/creation. Hanging in front of the two massive windows in Wiko's large colloquium room, three silk bags house three sequences referring to time, memory, and space. The bags contain ink-stained tea leaves one can touch, thus plunging us into the memories of the site. The tactile exploration of Wiko and its history is not organized in a linear manner, making this experience intersubjective and dialogical, as is often how memory works. This jibes with an understanding of history proposed by Siegfried Kracauer, a cultural critic and film theorist exiled from his native Germany in the 1930s. Kracauer saw history in terms of a specific "area of reality" that does not necessarily need to follow chronological time. This, in turn, resonates with Ossman's and Lambe's other pieces that critically address temporal linearity, and the theme of time generally as one prevalent in the Wissen/Schaffen Exhibition.

KP



Seeped in History, Knowledge, Place 2017.
Tulle, paper, ink, thread. 3 pieces 12 x 24
inches/60 x 80 cm. (Pages 7-9)





These “teabags” reference how we absorb the memories of our environments, often unconsciously. The ink-stained velum “leaves” in the first bag are printed with historical archives. “Memory” focuses on the institute. It contains the names of every Fellow in residence since Wiko was founded in 1981. The third bag is filled with evidence of the natural and built environment of the Grunewald neighborhood. The bags look fragile, but they are meant to be touched, read, and rearranged.

SO

Unbekannt: Destination Series: Reiseziel Unbekannt

Berlin is, for many, a city of displacement. In the past, it has estranged citizens, exporting many to places of horror and, as the monument at Gleis 17 in Grunewald tells us, sometimes to the unknown – “Unbekannt.” In the present, the city offers thousands of strangers – *Unbekannte* – refuge from places of horror. At Wiko, a very different form of displacement happens that illustrates another side of Berlin; a side for which the city was reputed long before the World Wars: the hosting of scholars, often strangers to Germany, in the pursuit of knowledge. It is these dichotomies I explore in the work I undertook during my year in Berlin, in a set of large drawings in graphite and smaller works in ink, and digitally in jackets for books “not yet written” – titles solicited from Wiko Fellows of works that they might one day write if time or another lifetime allowed.

The center of my work in the exhibition at Wiko was a triptych of large drawings entitled, *Reiseziel Unbekannt* (Destination Unknown), which was initially inspired by the Gleis 17 monument to the Holocaust at the Grunewald train station. There, the original platform has been replaced by one made of large bronze plates. Each plate details, in high relief, the deportation that occurred on a particular date, including the number of people and the destination. The destinations are Theresianstadt, Lodz, and Auschwitz. But there are three plates with unknown – “unbekannt” destinations. For me, these are the most heartbreaking plates, signifying those souls lost in the mists – disappeared without even the comfort, cold as that comfort is, of us knowing where they ended up. It brought to mind other disappearances, the thousands who boarded ships in my native Ireland for the New World during the Great Hunger, the so-called famine, in the mid-1800s. Often the ships were recently retired from the African slave trade.

Many didn't survive the voyage, as their African predecessors hadn't, and the carriers were dubbed "Coffin Ships." Now, we are witnesses to another forced diaspora, one in the process of being created with hundreds of thousands fleeing their homelands in search of shelter abroad, traveling into unknowable futures, to destinations unknown. There is a parallel with the past that we cannot ignore. Although their fate is more assured than those of the people commemorated by Gleis 17, nevertheless many do not reach sanctuary. Many fleeing the carnage of Syria have not survived the voyage over the Aegean Sea to Greece. Germany is one of a few countries that has opened its arms in fulsome welcome to refugees and, in doing so, has somewhat atoned for its own terrible history. These were the thoughts going through my mind as I worked on these drawings.

CL

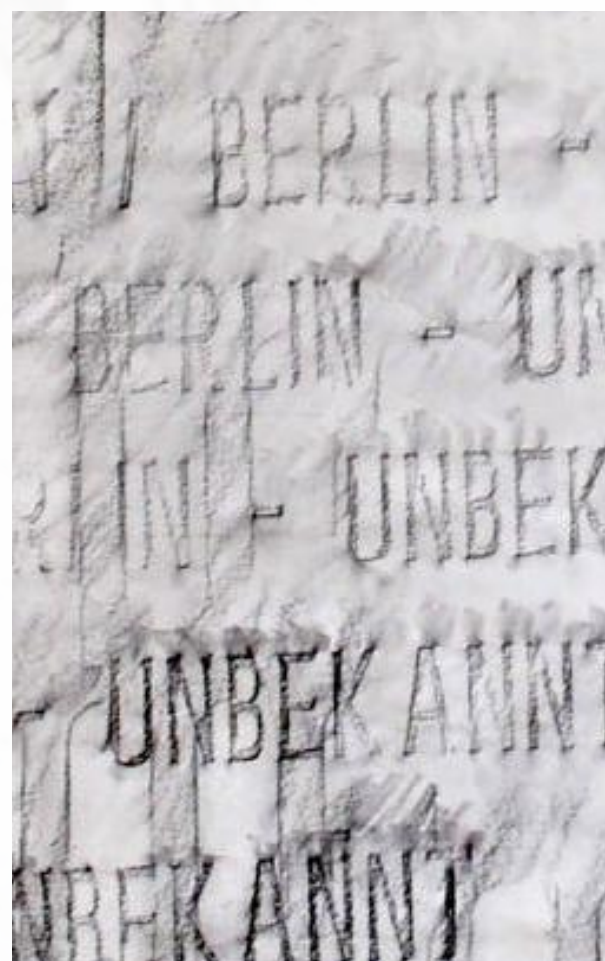
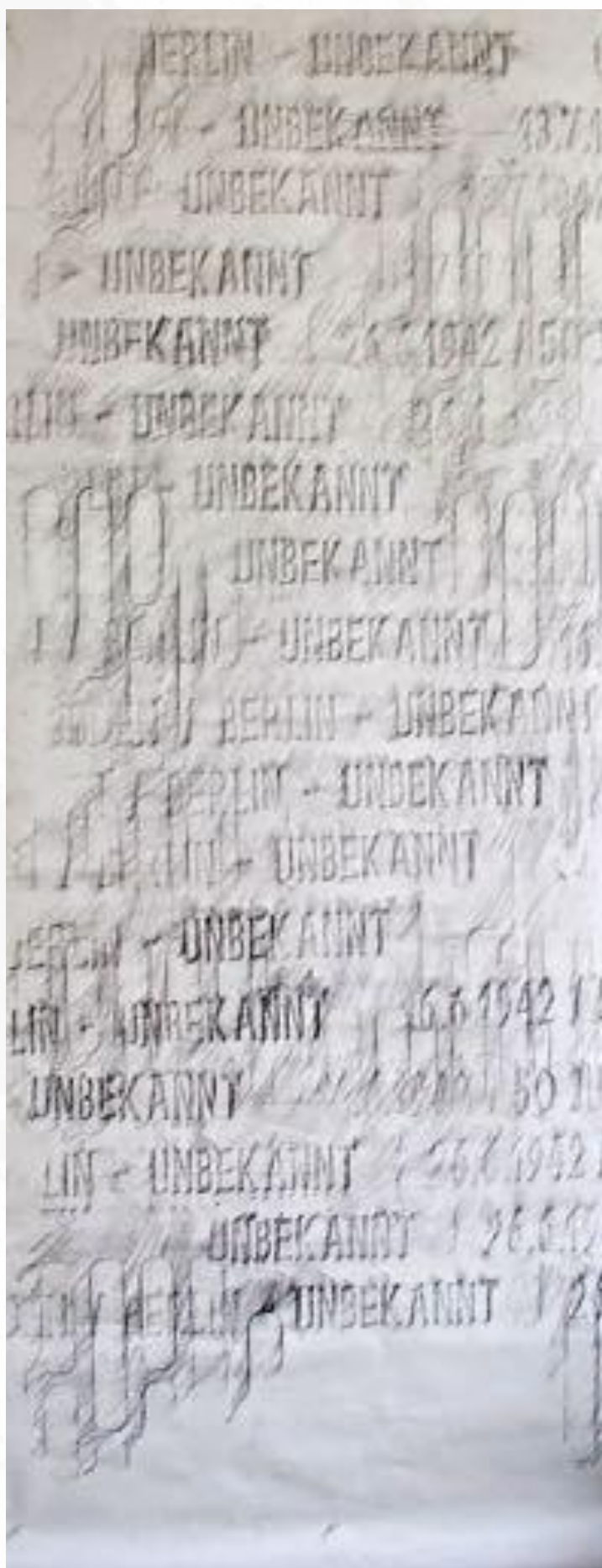


Unbekannt 4 2016.

Graphite on paper. 24 x 36 inches/70 x 91.5 cm.

Lambe's *Reiseziel Unbekannt* triptych is concerned with displacement and the unknowns inscribed in that experience. Entering the colloquium room, one saw three large drawings hanging on the wall next to the door. The artist's use of erasable graphite on paper adds to the tenor of disappearance and the way in which it registers, making her work very relevant in the current sociopolitical context. Starting with the significance of the Grunewald neighborhood, more specifically the monument dedicated to the infamous Gleis 17 from which Berlin Jews were deported to extermination camps, the piece conjures images of the missing. It denotes lost lives, missing information, and unknown destinations. Lambe connects this with the experience of those forced to leave Ireland during the Great Hunger. Her motivations behind dealing with the questions of disappearance and displacement were informed by the current so-called "refugee crisis" and Berlin's difficult past. Addressing the timely subject of dispossession and forced migration, she looks retrospectively at the memory of the neighborhood, the history of her native Ireland, and the displacement of Syrian people fleeing their homeland due to the ongoing war. The drawings bring to the fore the experience of being exiled from and exiled to, tackling the phenomenon of exile as something visible, yet always in the process of disappearing.

KP



Unbekannt 1 (Destination Series), Detail 2017.
 Graphite on paper. 84 x 40 inches/213 x 100 cm.
 (Left, Detail Above)



Unbekannt 2 (Destination Series), 2017.
Graphite on paper. 84 x 40 inches/213 x 100 cm.



Unbekannt 3 (Destination Series), 2017.
Graphite on paper. 84 x 40 inches/213 x 100 cm.



Unbekannt 2 (Destination Series), Detail 2017.
Graphite on paper. 84 x 40 inches/213 x 100 cm.



Unbekannt 3 (Destination Series), Detail 2017.
Graphite on paper. 84 x 40 inches/213 x 100 cm.

In this installation I paid particular attention to the ornate mansion where many of Wiko Fellows reside. From our apartments in the Villa Walter, we looked out on public lakes and gardens. Spear-bearing guardians on the villa's patio appeared ready to protect us from intruders. The grand stairway to our apartments was lined with friezes of Roman deities. Spring petals or swans appeared like temporary brushstrokes on this canvas that savantly mingled natural and cultural references to create a sense of calm luxury and classical culture reminiscent of a bygone era. I made the site-specific piece as a curtain for the central window in the institute's main building to bring together the disparate, yet layered elements that compose the sensorial experience of life at Wiko according to a certain conception of an ideal research environment.

SO



Guardian Spirits 2017.

Embroidered organza, drawings, photographs, paper, staples. 120 x 100 inches/305 x 254 cm.

References

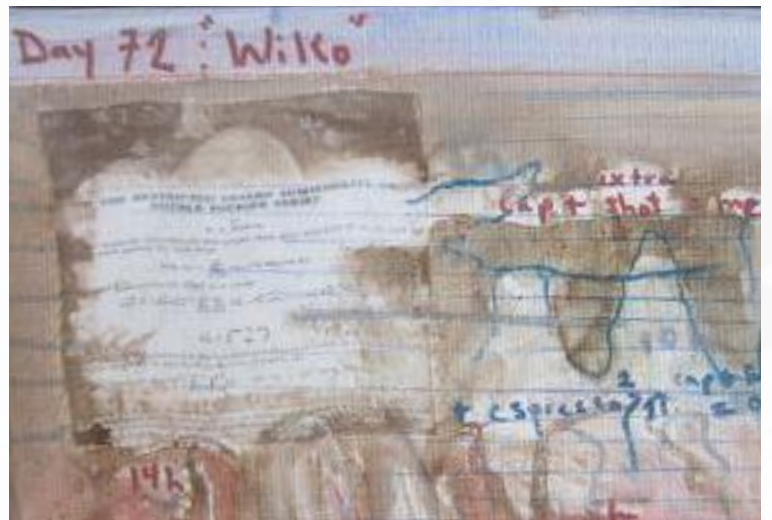
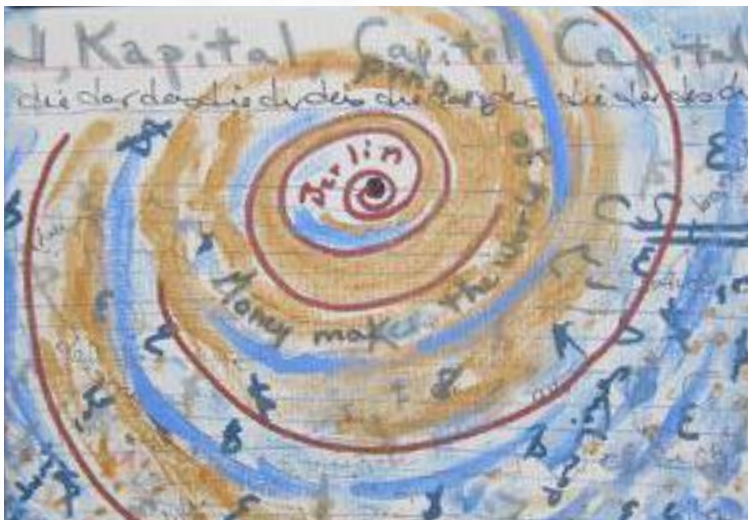
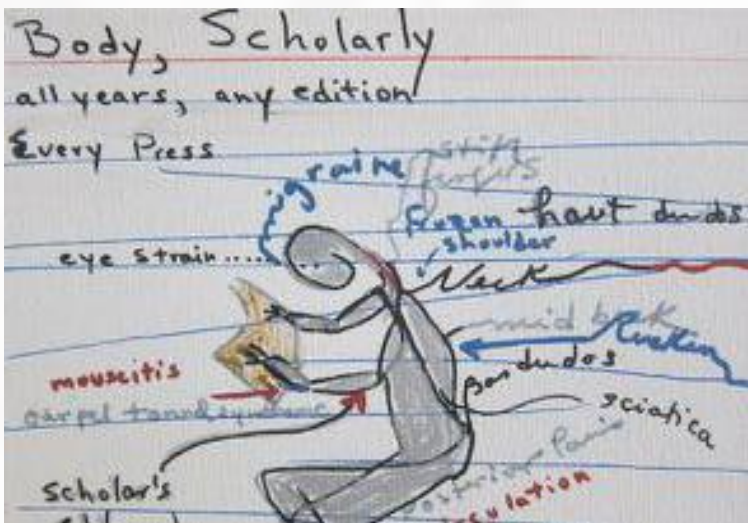


Bibliography 2017.

Velum, ink, tape, cornstarch,
PVC tube 1.5 mile x 5 inches/
1.6 kilometer x 12.7cm.
List of books ordered from
the Wiko library by Fellows
from late August 2016
through February 2017.

This piece suggests the incredible volume of work done by Fellows at the institute. The mile-long list of sources they requested from the library over the first six months of the academic year was twisted in a loose double-helix form, then hung across a large window in the common reading room. From a distance, the translucent voile suggests the sinuous, slow tempo of the research process. Close up, reading the very, very long and diverse entries one after another, the visual tempo rises to a breakneck pace. Are references windows to the world or thought veils? Or both? Working with the sources of scholarship led me to think about how they direct our thoughts to clarify, hide, or obscure the way we conceive our work in the world.

SO



Index Cards 2016-17.
Acrylic on canvas, wooden box. 25 canvases
5 x 7 inch/13 x 18 cm.



Laid out on a table in one of the rooms that served as part of the exhibition space, Ossman's *Index Cards* is composed of objects that refer to the practice of recording and storing information. The word *index* denotes "something that points to" and this is what the piece intended to do. The *Cards* encouraged tactile engagement and resuscitated a way of organizing knowledge that is no longer popular. They tackle a variety of subjects that illustrate aspects of academic life, both at Wiko and beyond. Scholarly work is also physical and may cause ailments, as one card points out. It shows a scholar sitting and addresses the potential side effects of remaining in this position for a long time, such as knee stiffness, eye strain, poor blood circulation, sciatica, and scholar's elbow. Swans are a recurring theme in the exhibition due to their presence in the area and nearby lakes. One card reads "Swans von Koenigsallee/See," thereby alluding to Grunewald's main street, and another asks: "When does it (he) (she) go when the lake is frozen?" The interplay of form and content evokes memories, responses, and questions that concern experiences, observations, and emotions.

KP



Formats for both research and artmaking have been revolutionized in recent years. Many Wiko Fellows developed their first research projects in a pre-computer age. Like them, I recall using index cards to keep track of references and research findings. Analysis and writing meant literally spreading the stuff of knowledge out on the desk or across the room. With the introduction of the computer, this tactile aspect of thought arrangement disappeared. Over the same period, the visual arts have tended to adopt more conceptual approaches to their curriculum and practice: figure drawing courses are no longer obligatory; some consider painting an “old school” medium. Thus, I use canvases to record my lecture and field notes on life at Wiko to reflect on these shifts in practices and my own practice as an artist-scholar. The “cards” depict particular lectures by Fellows and aspects of Wiko life. They are meant to be handled, inspected close-up and rearranged, calling up memories and generating conversation among the public.

SO

Sustenance

It took little research to discover that without coffee, there would likely be little scholarship. The Wiko staff understand this, and espresso drinks of various kinds are available in each building at all times. To work with this fundamental research ingredient I mixed liquid coffee and grounds with glue or acrylic gel medium. At first I worked on paper, but then decided to make a background using the Fellows' research projects. Their proposals, graphs of the effects of caffeine on brainwaves, and the words for coffee in the many mother tongues of the researchers on different kinds of paper shape the sometimes transparent, sometimes opaque background. Like thoughts of different kinds, the swirling paper layers are joined by coffee drawings for "espresso" and "cappuccino."

Meals are a high point of the Wiko experience. Food spread on the buffet for breakfast or lunch, or served by waiters at the weekly sit-down lunch and dinner stood out dramatically against the white table cloths and walls of the dining room. I used cutlery to paint "Fork, Knife, Spoon" with egg tempera composed of kitchen oil, spices, and condiments after thinking about the movements that are ignored when people are engaged in a meal-time conversations. The marks of forks on this "tablecloth" suggest the act of eating, or how several lines of conversation cross the table, loosened up with a splash of red wine.

SO



Morning Coffee 2016.
Coffee, glue and gold leaf on paper. 25.5 x
39.4 inches/65 x 100 cm



Cappuccino 2017.
2017. Velum, tissue paper, drawing paper, coffee, ink, acrylic gel, glue. 39 inches/100 cm.



Espresso 2016.
Velum, paper, coffee, ink, acrylic, glue, gold leaf.
35.4 inches/90 cm.



Fork, Knife, Spoon 2017.
Egg tempera with spices and herbs on canvas. 72
x 65 inches/183 x 165 cm.

Exchanges, Fantasies, Discoveries

The drawings in ink, collectively entitled *The Listeners*, are works of observation executed during the weekly colloquia given by Wiko Fellows. What began as doodles became a full-on project, especially after the election of Donald Trump in the USA. In a world where listening is in an increasingly short supply, I was struck by the intense listening by Fellows and their partners and colleagues at the colloquia and the speakers' search for truths, be they scientific, social, or political. Part of my art practice is portraiture. What I discovered in these studies was that the backs of people are just as interesting as the fronts; an individual's habitual gestures and the idiosyncrasies of hair are fascinating.

Over the course of the nine months of Tuesdays studying the Fellows from the back of the room, behind them, the exercise took on the aspect of an anthropological project – first in terms of gesture, and then in habits and alliances and, as time went on, in changing habits and changed alliances. Among the Fellows there were quite a few anthropologists and biologists, including evolutionary biologists, entomologists, ornithologists, and so on, which added a certain amount of unintended irony to my project. The watchers became the watched.

One of my side projects during my year at Wiko was to teach myself Photoshop. I used this to experiment with compositions, combining multiple drawings to create facsimiles of the colloquia as they almost were. In my recreations, there are far more people (often the same people appear more than once) and the space is enormous. The speakers have the number of listeners of their dreams.

CL

Lambe's series of drawings entitled *Listeners* exposes the skill of listening and the richness of bodily communication that accompanies it. She immersed herself into this activity by attending Tuesday colloquia that significantly contribute to making Wiko a "space for intellectual resonance" (*Resonanzraum*). Wiko's attempt to foster exchanges and share across disciplines creates the opportunity to address questions of difference. Drawing Fellows during the weekly seminar, Lambe put herself in the position of an observer and a different kind of listener – one that is attentive to bodily movements, gestures, and facial expressions. The shift of the focus from speaking to listening exemplifies the much-needed ability to be receptive to new ideas and different ways of dealing with the world academically, albeit not only and not necessarily the ones with which scholars are familiar. Lambe's experiments with facsimiles resulted in the multiplication of the number of listeners, which attracted a lot of attention during the exhibition opening, especially from Wiko Fellows who pointed at themselves and recognized their colleagues, often multiple times.

KP

The Listeners 2017.
Ink on paper. 39 drawings each 8.5 x 12 inches/21.5 x 30 cm.
(Pages 29-31)



Listeners #21



Listeners #37



Listeners #21



Listeners #31



Listeners #22



Listeners #13



Listeners #9



Fellows Finding Themselves on the Wall (not Shared Before the Exhibition)

Discoveries

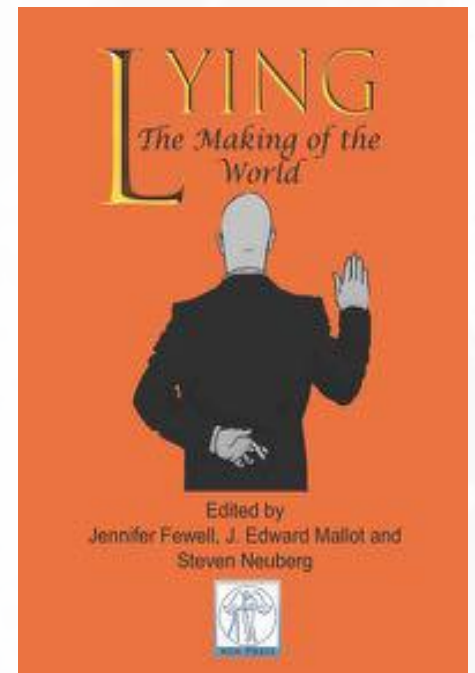
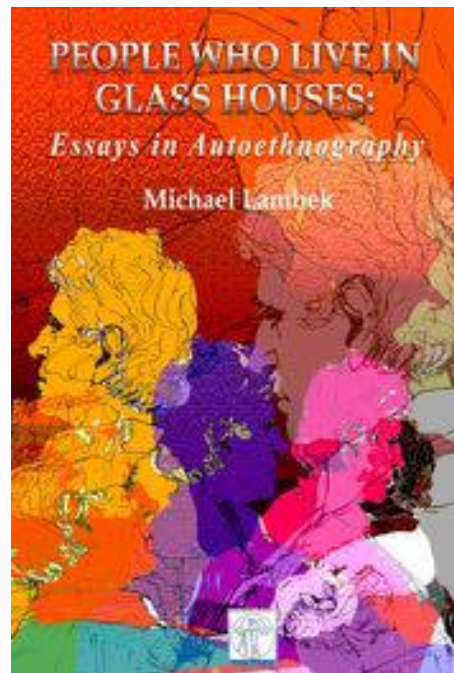
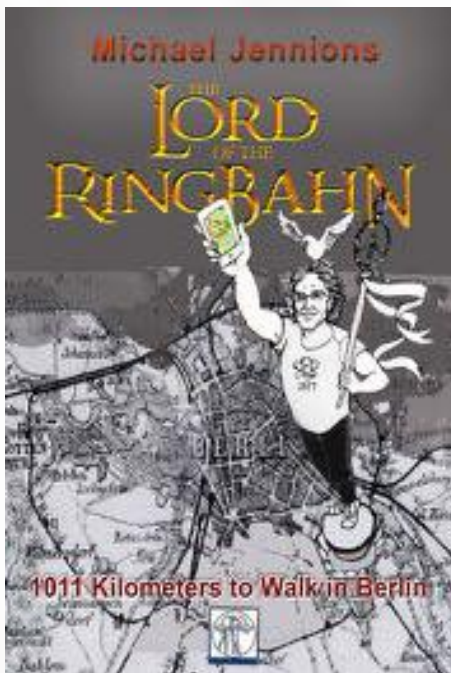
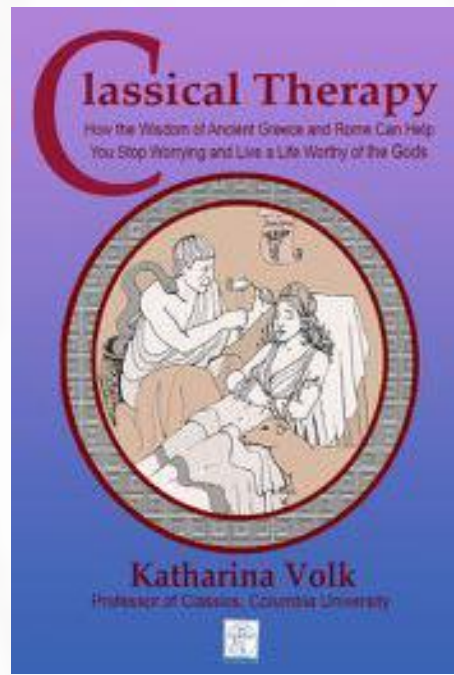
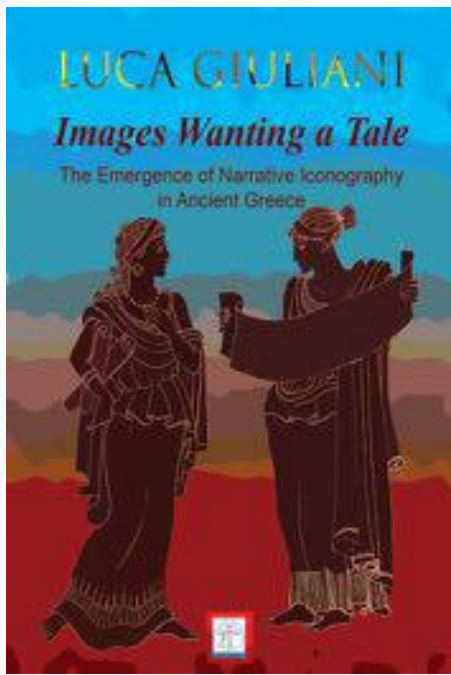


Thought Blossoms 2017.

Paper, photographs, cardboard, velum, acrylic, ink, sticky notes, paperclips, staples. 63 x 57" / 160 x 145 cm.

In the spring of 2017 I asked the researchers what “discoveries” they had made while living in Berlin. Some people sent me long lists of their publications. Articles by some of the biologists included bright images of beautiful tropical birds. Others shared their research notes, including annotated and corrected scientific formulas, musical compositions and texts marked up to show processes of study and creation. A year’s sabbatical at the Wiko led a few scholars to venture beyond their areas of expertise: the keyboards that form the structure the installation were inspired by a woman who fulfilled her childhood dream of learning to play the piano.

SO



Jackets for Books not Written 2017.
12 digital images on photo-paper,
each 7 x 5 inches/18 x 12.5 cm

This project emerged partly out of the limitations of our exhibition space and partly out of the reason most scholars were there: to write books. Two rooms of our exhibition space were lined with bookcases that could not be moved. This led Susan and me to discuss how to incorporate the bookcases into the exhibition. Susan mounted the *Thought Blossoms* installation on the shelves in one room and I made *Jackets for Books* to be placed on the bookcases in the other room.

I solicited titles from the Fellows with the instruction that, while they could include a subtitle, there should be no other information about the book. In some cases, people sent me titles for works they planned to write or, as I later discovered, books they were in the process of writing (which was not what I intended and, as such, blurred the lines between a graphic design project and an art project); others sent me what I wanted: titles for books that were not written, for example: Katharina Volk's *Classical Therapy*, Lena Lavinas' *Dark Heavens for Pure Joy* and Michael Jennions' *The Lord of the Ringbahn*. Jennions did attempt to walk the 1011 kilometers while he was in Berlin.

CL

Lambe's *Jackets for Books not Written* is a collection of digital images. Asking Fellows for the titles of books they had not written, she took the purpose of their research stay at Wiko as a point of departure. Most Fellows come with a book project that they seek to develop and complete over the course of ten months. The artist, however, entered into a conversation with scholars about their ideas for monographs that they would not necessarily turn into a book or those that had not materialized in a written form. One Fellow aimed to walk 1011 kilometers of municipal roads that are located within the *Ringbahn* (Berlin's circular railway line). He proposed *The Lord of the Ringbahn* as the title of his volume whose cover, along with the ones of other scholars' "not written" works, embellished bookcases in one exhibition room. *Jackets for Books not Written* includes authors' original names, titles, and cover images by Lambe, whose design reflects the possible content of monographs, with the intent of enticing prospective readers. The "outcomes" of these collaborative encounters reveal the incompleteness of potentiality in scholarly practice, as well as its multi-layered temporality.

KP

Seasons

Seasons, Ossman's series of paintings, reconciles the academic calendar and the natural cycle of seasons. This is particularly noticeable in Grunewald, the most forested area in the western part of the city. As the seasons shift, the projects of Wiko Fellows metamorphosize. The interplay between these two cycles does not occur without the struggles that are part and parcel of any endeavors to *Wissen schaffen*. This series evokes Ossman's other paintings that focus on territory, environments, and their materiality. The work *Spazieren Gehen* crowns this sequence in a telling manner by incorporating "almost words," as Ossman shrewdly calls them. The piece reveals hurdles accompanying the process of creation expected in publications, and thus has temporal limitations. *Seasons* features notes of various kinds, including the ones that come from the books yet to be written or completed. An invitation to go for a stroll in the final stage of the cycle offers space to (re)connect with the environs and grapple with the discoveries and ideas accumulated over the course of ten months, as well as with the goals not accomplished. In this vein, calendar effects intersect with seasonality and cyclical time.

KP

In this series of paintings I contemplated the interplay of the cycle of the natural seasons and those of scholarship. The parallels are heightened at Wiko, not only because of Berlin's marked seasonal shifts, but also because the academic communities it convenes are temporary and time-bound. I employed traditional oil painting techniques for most of the pieces in this series, in keeping with the dominant aesthetics of the Wiko environment that suggested a pre-WWI setting on the cusp of modernism. Like paintings one might encounter in a turn-of-the-twentieth-century bourgeois home, the dimensions of my paintings are modest. Wiko The cycle of scholarship works according

to the natural seasons: in the autumn, initial projects change and fall like autumn leaves. Ideas are challenged and manuscript drafts are edited and sometimes discarded in the cold of winter. Spring enthusiasms mingle with disappointment: no one completes everything they set out to accomplish while in Berlin.

A growing emphasis on quantitative measures of academic “production” puts pressure on researchers, narrowing the scope of imagination and thought. Under these circumstances, it might be valuable to recognize the importance of ideas discarded: were they wrong, or simply ill-suited to predesigned disciplinary norms or digital formats? Even published words can “escape” the lines of the page, just as what is beyond the frame defines an image. Contemplating cast-off fall projects and crumpled, discarded pages of winter drafts, listening to researchers talking about the struggle to write, or to write enough, before their enchanted year was up, I sketched in a kind of “almost writing.” Floating pages of “almost words” in different scripts drift amid spring leaves and blossoms, even as they are counted in *Spazieren Gehen*.

SO



Brouillons d'hiver 2017.
Oil on canvas. 27.5 x 39.4" / 70 x 100 cm.



Fallen Leaves 2016.
Oil on canvas, ink and acrylic on 40 sheets
of A4 velum. 23.6 x 35.4 inches/ 60 x 90 cm.



Spring Between the Lines 2017.
Oil on canvas. 27.5 x 39.3" / 70 x 100 cm.



Spazieren Gehen (Taking a Stroll) 2017.
Acrylic, ink and paper on linen. 48 x 84.6
inches/122 x 215 cm.



Spazieren Gehen (Taking a Stroll) Detail

Acknowledgements

We are grateful to the Wissenschaftskolleg zu Berlin for making Wissen/Schaffen possible. Special thanks to Carina Pertschi for working with us to plan and install the exhibition. Many 2016-17 Fellows contributed to *Jackets for Books not Written* and *Thought Blossoms* and the library staff kindly provided Susan with materials for *Bibliography*. *Visual Anthropology Review* kindly granted permission to reprint revised versions of selected texts from Katarzyna's review of the exhibition.

Contributors

Claire Lambe graduated with a BFA in Fine Print from the National College of Art and Design in Dublin, Ireland, and earned an MFA in painting at the City University of New York. In addition to being an accomplished portraitist, Claire's work has, for many years, focused on social and environmental issues. As a long-time educator, she has been concerned with access to art-making and the accessibility of art. This led to her setting up a studio in the public library of her adopted hometown of Woodstock, in upstate New York, where she painted members of the community over a period of six months in 2015. During a 2016 sojourn in Costa Rica, she made paintings that commented on the appropriation of beachfront by foreign developers. In her 3D work she has explored the question of conflicting wishes, both political and environmental.

Lambe has exhibited on both sides of the Atlantic; in 2015, the Irish Diaspora Initiative awarded her a grant to bring her Woodstock Library Project to Ireland for exhibition. In addition to making art, she writes for *Roll*, a Hudson Valley arts magazine, and she is an instructor at the Woodstock School of Art.

Claire's work can be viewed at clairelambe.net.

Susan Ossman studied history and fine art at UC Berkeley, earned a DEA in history from the University of Paris VII, then returned to Berkeley for a Ph.D. in anthropology. Her books include *Moving Matters, Paths of Serial Migration* (Stanford, 2013) and *Three Faces of Beauty, Casablanca, Paris Cairo* (Duke, 2002). While she has always made art, often in relation to topics of anthropological fieldwork, it is only since her 2012 Fabric of Fieldwork Exhibition at the Brunei Gallery in London that she has developed an ongoing program of exhibition. Since then, she has shown work in solo and group shows in California, France, the Netherlands, Romania, and Germany. She has also created collaborative programs across scholarship and art. *On the Line* (2013-2016) shaped an evolving field for generating visual art, performance, and community engagement. *Lifeworks* uses anthropological methods to develop artworks from life stories. *The Moving Matters Travelling Workshop (MMTW)* international art/scholarship collective grew out of her research on serial migration and has created a mobile laboratory for arts/research experiment.

Susan has been Professor of Anthropology and Global Studies at the University of California, Riverside since 2007. She previously taught at Goldsmith's College, Rice University, Georgetown University, the American University of Paris, and the CELSA/Sorbonne. She was a research Fellow and founded and directed the *Institut de Recherches sur le Maghreb Contemporain* (Rabat) from 1992-1996.

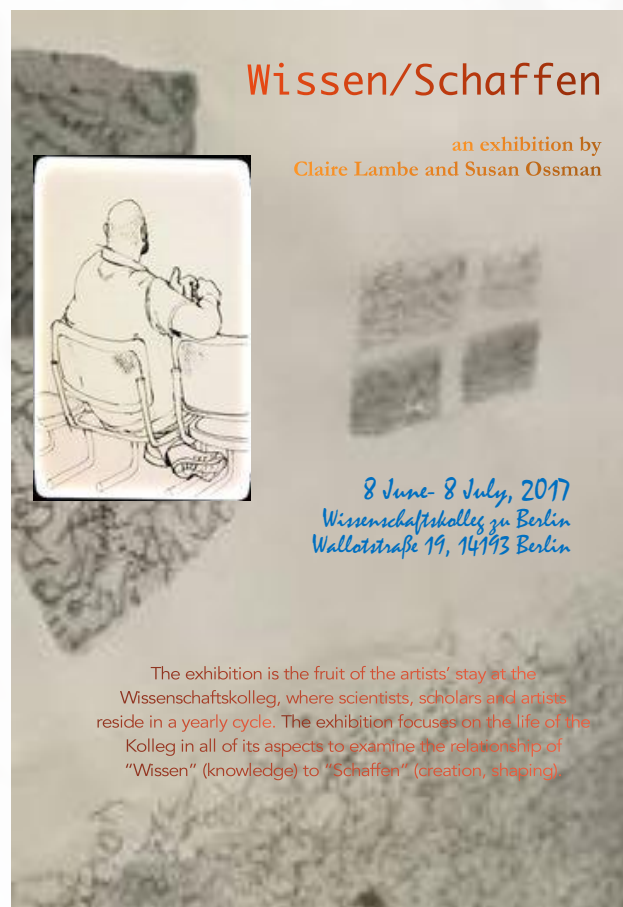
Susan's work can be viewed at susanossman.com.

Katarzyna Puzon is an anthropologist and a translator. She is currently a postdoctoral research fellow at the Centre for Anthropological Research on Museums and Heritage (CARMAH) at the Humboldt University of Berlin. Her main research interests lie at the intersection of heritage, memory, mobility, and the city, as well as in anthropology as storytelling. In her ethnographic work on Beirut, she explored

how multiple discourses and practices of urban heritage were mobilized and framed by ongoing changes in the city and engaged in future-making. Her current research focuses on Berlin, where she examines the politics and poetics of representation and recognition, primarily in relation to Islam and heritage-making, as part of the project *Making Differences in Berlin: Transforming Museums and Heritage in the 21st Century*. Katarzyna has authored a number of publications, including "Memory and Artistic Production in a Post-War Arab City" (in *Post-Conflict Performance, Film and Visual Arts: Cities of Memory*, Palgrave Macmillan, 2016) and "Saving Beirut: heritage and the city" (*International Journal of Heritage Studies*, 2017).



Claire Lambe, Susan Ossman,
and Katarzyna Puzon



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