



STATES OF EXCEPTION | Susan Ossman

Front Image: *Chergui*, 2014, oil on canvas, 36 x 60 in

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States of Exception, Susan Ossman
curated by Mika M. Cho

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Curator's words and Acknowledgement

Ironically, the exhibition's title, 'States of Exception,' seems to have been created for our recent record-breaking disasters in Los Angeles. However, given that the hermeneutics of this exhibition is broad and deep, one may easily conclude that America's recent experiences are prophesized by Osman's intuitive grasp of our zeitgeist.

Susan Ossman is an artist, anthropologist, performer, academic, and writer. I have known her work for over a decade, and her expressions are at their core political, reflecting a wide spectrum of her life's experiences, from immigration/migration to diversity, inclusion, freedom, and health care. This exhibition presents a collection of Ossman's last ten years of work, which includes paintings and several installations. I hope that the "States of Exception" provides the audience with a moment to contemplate and reflect on the 'state' of the world as exemplified and conveyed in her art.

The Ronald H. Silverman Fine Arts Gallery is pleased to host Susan Ossman's solo exhibition. The Gallery is grateful to NYU Abu Dhabi for facilitating this exhibition. A special thanks is owed to Ossman for sharing and explicating many facets of her art. The Gallery also thanks Cristiana Giordano for her informative conversation with Ossman- a dialogue that furthers the understanding of this artist's multifaceted expressions.

I'd also like to acknowledge the assistance of numerous individuals who have genuinely made this exhibition possible - the Ronald H. Silverman Fine Arts Gallery student staff (Darren Alvarez, Max Ashton, Kayla DaCosta, Kevin Gonzales, Lauren Guerra, Jessica Guerrero, Nelson Lopez, Leslie Luna, Arielle Macanas, and Marissa Phann) for their work on the installation, receiving and walking-through the gallery audiences during gallery hours, and deinstallation of the exhibition; LA Art Documents (Jason Jenn and Vojislav Radovanović) for documenting the exhibition with video and images; Artillery Magazine; and Jim Scott for designing the exhibition catalog. Last, I thank the private collector of Ossman's work for sharing.

The Gallery, as always, acknowledges the Silverman Family, Victoria Barbour, Cal State LA and the Dean of the College of Arts and Letters, Stephen Trzaskoma, and the staff of the Fiscal Operations & Planning Office (Sylvia Ramirez and Phyllis Scott), for their support.

Mika M. Cho, Curator and Director,
Ronald H. Silverman Fine Arts Gallery

Dialogue on *States of Exception*

Cristiana Giordano: The introduction to "States of Exception" says that you "don't rest with the fashionable presumption that all is political, that you acquaint us and confront us with many other states of exception." I feel that in the exhibition, moving in and out of each of the art works.

Susan Ossman: The exhibition explores edges and emergencies as they entangle the political and personal.

CG: So, destabilizing emergency states. It is not just a state of suspension of the law, but a state where the body might disappear. Right?

SO: In many cases, yes. Suspension of the law or the rule of the "day to day" comes because there is a perceived threat to bodies, the body politic or the world. I'm interested in those moments when the ordinary and day to day are suspended.

CG: So these are threats of Covid, or terrorism, or natural disasters and also personal experiences of illness, migration, love or inebriation: those are all kinds of threshold experiences.

SO: Yes, I explore how these events and experiences hover between personal and general conditions. I invite viewers to experience that movement and those altered states.

CG: When I look at your paintings I do enter a somewhat dreamlike scape. I think your art allows room for floating and wandering; the work of the embodied unconscious.

SO: Yes, for the viewer, but also for me. I work within the bounds of particular long-term projects with particular themes and process. These create constraints and possibilities. I often invent protocols that create conditions for my own free associations and a state of lucid dreaming.

CG: it is a free association of some sort that is not random. You create your own experience, which allows you free associations, but within certain parameters, using certain media. This allows the viewer to enter your art with a lot of freedom because it is not prescriptive.

SO: Exactly. Sometimes the projects encourage intense visions or even day dreams that evolve with the movements of my body and brushstrokes. Sometimes the "dream state" is more meditative and reaches toward the immaterial, like in "Mediterranean Sea Scroll."

CG: That is on such lightweight material: Organza.

SO: Yes. I made a first version for an intervention at the Allard Pierson Museum of Mediterranean Antiquities in Amsterdam ten years ago. It was with The Moving Matters Traveling Workshop (MMTW), a group of migrant artist/scholars I founded in 2013.

We travelled to different places to develop site-specific work. I worked with organza so it would be easily transportable.

The first "Scroll" focused on the people who are said in colloquial Arabic to "burn" when they cross from North Africa to Europe on flimsy boats. This year, with the entire region ablaze, I was compelled to make this new version.

CG: Was making it like a dream, or a nightmare?

SO: It was an eking out of a contemplative space, an eye in the storm. I created a kind of scriptorium in the studio. Like a Medieval nun, I copied.... the Syriac Bible, Sapho, Aristotle, Ibn Battuta, the historian Fernand Braudel, contemporary poetry.... So many different scripts and languages.

Written words shape how the Mediterranean as a cultural as well as natural zone. It's had to overestimate the importance of this region and how it is imagined by the Western political and religious imagination.

CG: So, if you copy a text by hand, it comes to be part of you, and you are a part of it, a kind of performativity ensues, writing and drawing converge. In relation to the "States of Exception," to the threatened self, it's almost as if there is a moment of reclaim. I don't want to say redemption because it doesn't feel redemptive. It's like reclaiming and saving a relationship to language which is very fractured but also embodied; a way of reclaiming one's own body and what it feels like to be alive.

SO: Yes, and I blend my handwriting with printed texts; printing separates the written word from the writer and the body. Paper is the stuff of manuscripts, books, but also administration and law. It burns easily: singed paper suggests migrants lost at sea or bombed cities today, but also books and libraries lost to fire or Inquisitions, heretics or witches burned at the stake.

Writing a name there is an intimation of voice, a summoning or recognition.

CG: The "scroll" is like reclaiming a piece of that life through the names. We also see the interplay of you as an anthropologist as well as artist. Writing becomes like an artistic media but its also continues to be words that can sometimes be read.

SO: Maybe it is a concretization of being those things while also exceeding those identities.

CG: It's as though in that piece, and in the exhibition at large, we are not encountering the self in its integrity, but in its dispersal. What about "Temporary Exhibition?" the series of 12 masked self-portraits?

SO: I made them in Paris during the COVID-19 pandemic. No one knew then when the COVID-19 pandemic and restrictions would end. I made 12 for the different months of the year. At the time I was also in treatment for breast cancer. Chemotherapy made my eyebrows and eyelashes fall out. I felt like I was....

SO: Fading into the mask?

SO: Exactly; and I think everybody felt that.

CG: There is hardly any color, only on the masks.

SO: My local pharmacy sold rainbow colored masks that sold out as soon as they arrived. Everyone wanted a splash of color.

CG: So, presenting yourself as "I am my mask."

SO: Yes! "Temporary Exhibition" was first exhibited from the iron bars on the windows of a school. Galleries were shut in 2021. So, I conceived a socially distanced way of sharing the work I was doing on the "Scattered Subject." People followed a map to 12 locations in my Montmartre neighborhood that brought together on-site and digital elements.

CG: This exhibition picks up on that face-to-face / digital divide. The 12 masked portraits present the general experience of going out into the world during COVID-19. "From the Inside" shows you isolating from others to both ward off contagion and fighting an illness that was proliferating within your body. What about the large blue and pink paintings? Did you make the three pink and blue paintings while you were in treatment?

SO: Yes, during seven months of chemo.

CG: Those drugs that "kill" you to keep you alive!

SO: Indeed. The first medication was bright pink. The second one was clear, but had a fascinating connection to the Yew tree whose sap was the basis for the taxane chemotherapy drugs. Yews live for centuries. They are planted in graveyards as symbols of eternity. While I painted "Intoxication" I wrote "Ode to If."

Note: The poem will be printed in the exhibition and will figure in the catalogue as a jpeg image beside this part of the text

CG: Let's talk about "Infusion"?

SO: That one has the sound accompaniment; the machine that doses out the slow-moving poison at the hospital.

CG: This one was very difficult for me to stay with.

SO: The sound brings back a feeling of nausea and dread.

CG: Because in the chemo room you hear the sound, and then there are pauses.

SO: I wish we did not share that memory.

CG: We can also share "Restoration," which could have been the moments between hospital visits when the body recovered, or the end of treatments: what made us able to meet here today.

SO: That's right: for me the ascending brushstrokes were a movement of hope. The treatments were enormously fatiguing: being able to paint up to the edges of the walls of the small office/studio of the apartment was a declaration of life, a working within lock-down boundaries to seek out possibility.

CG: What about "Interruptions?" Was that also a feeling? What emotional state are you in when you go back to the piece?

SO: I made it when I returned to California in Fall 2021. I was still weak after the treatments. But like the line of charcoal that emerges from a cloud and crosses the painting, my life continued.

CG: In a way "Interruption" can sum-up so much in this exhibition.

And then there's Bataclan. It really resonates for me. When I saw it I just had a moment of recognition. When the attack in Paris happened in 2015 there were a lot of images circulating in the press and I recall those colors in the dark blues range.

SO: I was not in Paris at the time, but I had so many connections to those places and the dead and injured people. One was a student from Cal State Long Beach, Nohemi Gonzalez. She was my son's student at a French Design School.

The day after the attack I had canvases on hand- I used two of

them. I wanted the piece to be all around me and the viewer who got close to it. I have hung it in corners to heighten this effect. I started writing the names as they were published in Le Monde. There were so many: they started to overlap on the canvases. Then I painted over them. It took me years.

CG: Oh, tell me about it!

SO: Sometimes I'd put it aside, maybe I needed time to process the death or honor the dead, or solve some more formal, aesthetic problem. Then one day it was done. Sometimes a piece would wait for 5 years and then in 5 minutes I finished it.

CG: It's like for me with writing. When is it done? When, for the time being, I don't have anything else to add.

SO: That's a good way to put it.

CG: People's names appear in different shapes and forms, and at different moments of your process in so many of these works. Do you want to say something about what?

SO: I'm interested in the different ways a name appears: a list of victims, a first name that belongs to so many people. Thinking about writing, one thing about Bataclan and the other works with names is that the names are not presented in sentences or stories. They stand alone.

CG: The work with names goes along with the theme of this exhibition that it's also the scattering of the self, its presence and erasure. The self is extremely precarious as a holding place. The name is the holder of a bounded self as we conceive it in Western ways of naming things.

But the way you're working with it also shows the fragility of the name. The name can be transformed in a fraction of a second, if it is misspelled, or mispronounced.

SO: Many people are attached to the correct spelling and pronunciation of their name, I'm sure for good reason. But I like how my name can be said or spelled in different ways. I am Susan, Suzanne and Sawsan, or Osman, Haussmann, Ossman; Turkish or French or German or perhaps my husband is Moroccan or my father Egyptian? And we put so much trust in its permanence. Everywhere there are people who share our name. But to the people that we know intimately, we are that person right?

CG: In your work names are not just personal names, they are also a way of being human. Any viewer will connect with the name, even if it's the name of somebody they don't know.

But in the large organza installation/ painting "Sources" there are also the recognizable signatures of famous people: I see Picasso for instance. And there are fingerprints and zip codes, addresses, maps and the irises of eyes: diverse means of identifying or locating someone.

SO: That someone is anyone, but also me. It is an auto- biographical piece. It records my movements with maps. I reflect on migrations by listing the dozens of zip codes where I have lived. In that sense it is about me- but it is also about my, our, "Sources" more generally. It includes references to genealogy and ancient cave painting; humans have been writing for

a little over 5,000 years, ancient cave-paintings from 40,000 years ago have been preserved. Painting is not just a specialized activity. When I had a chance to view ancient cave paintings in southwest France, I felt a profound, embodied connection to those eternities of painters, known and unknown, named an anonymous.

CG: We see that in the prints of cave paintings, but also, the kinship diagram that I configured as a mobile that hangs in a tube of the silk.

SO: I made this for an MMTW event at the Kapelle der Versöhnung, the Chapel of Reconciliation, at the Berlin Wall Monument. The space is covered, but outdoors. The walls are curved. I chose silk because it is incredibly strong and flexible and withstands rain and wind "Sources" offered a partly veiled, partly open view through the slats that ring the building.

CG: It's interesting how you glue heavy stones and sand to such a transparent fragile material.

SO: I wanted to question settled ideas of grounding and rootedness, to show how life is always in movement, not only through the motion of wind or water, but also that of living beings like humans. I do not want to "settle" in any sense of the word. That would be to give up; to die.

CG: And "Chergui" is about whirling winds, right?

SO: Yes, those terrible East winds that blow dust and sand across Morocco from the Sahara. The air turns yellow.

CG: This is so relatable in California, too!

SO: I've done a whole series of works

on wind; I'll be showing some of them at an exhibition here in Los Angeles at the Wonzimer gallery in a few months. I include this one here because it feels to me like it captures the feeling of the particular kind of wind that makes people crazy, and by the same token, the increasing deregulation of the planet due to human actions.

CG: In "Overwhelmed" we also get a sense of some kind of movement that may not be human.

They might be human states, or chemicals and minerals, or animals. Can you say more about the states of animals or minerals or plants in this painting?

SO: These are not necessarily representing any kind of entity, but processes which have to do with a sense of being overwhelmed. There are two canvases. Each is also divided into two sections. The movements of the lines and shapes overwhelm these spaces and join them.

CG: One gets the sense that the movements continue beyond the edges of the painting. It's less a "picture" than an outpouring. It suggests a whole environment or sea around it.

SO: Yes, it does. In contrast to many of the other works in this show, this one suggests joy. A kind of lightness; an effervescence. Perhaps it is love or excitement or ecstasy.

CG: We see some of those colors and linear movements in "Labor's Lost." Is this title referring to Shakespeare, so Love's Labors Lost, or just any thankless, repeated work?

SO: It's both.

CG: The threat of losing something, of things that fail to come to fruition; efforts begun again, each and every day.

SO: Or maybe even each and every generation. I've been inspired by the idea of a female Sisyphus. She does not push a rock. That seems too useless. Instead, she performs acts of necessary day in day out labor, nourishing, life-giving work that she recommences each morning. To questions such as activities is to wonder about the value humans have for the universe. And I do wonder about that.

CG: The figure at the left of the painting invokes the figure of the angel, an angel in bell bottoms.

SO: An Angel, that's very interesting. If there is any figure there that relates to me it is that one. Not today—as a young girl in the 1970's.

I chose to use different approaches to painting this single piece, challenging myself to mingle ways of working associated with different historical periods or schools of painting.

It could be viewed as one figure painted in different positions, doing different things, or perhaps it goes back to the idea of generations that we discussed with "Sources."

CG: Like several of the pieces, it explores how one particular thing is one and many things at the same time, like the title of one of the bright paintings that you told me is part of the "poppy" series.

SO: Yes, in altered states borders often fade. What was singular blends into something else.

The poppy fields in places I've lived:

California, France, Morocco....are golden, orange and blood red. I wanted to see if I could work with those intensities all at once. Maybe I was also creating a dream-space where the different places and experiences of my life could meet.

CG: Reds and oranges and golds: bold colors. This might be seen as painterly ways of addressing exceptional states.

SO: Yes, absolutely. Intensities and a kind of dizzying effect that was still attentive to paint and brush stroke. This is something I also wanted to get across to the viewer in a visceral, experiential way in the installation.

CG: "Flower smoke" is a bit different.

SO: Yes, it may suggest a more drugged state. Or the under-side of the opium trade. I read a lot about Opium and Colonialism and connections with prostitution. In the US and other English-speaking countries the poppies that spring up on the graves of WWI victims led to the flower becoming a symbol of war dead. I wanted to get at those, but also other aspects of this symbol.

CG: You mentioned doing research on history for your poppy project and this brings us back to how research informs your art. What about "Conclusion?" As the actual "conclusion" of your 2021 memoir, it seems to show these connections in an image.

SO: Yes, you will find the book beside the painting in the exhibition.

The painting is a collage. There are pages from the book chapters and a single image: me lying face-down in a poppy field. Am I sprawled out in ecstasy or death?

The painting has three parts, like the

book. But it brings these together as spirals and fields of color and images, there is no review of what came first or second. The synthesis is not an argument but instead a new way of associating what is in the sections of the text. In the image we can view the parts simultaneously, as they relate and act on one another.

CG: I don't know of any other scholar who's made a painting to conclude a book. What a brilliant epilogue!

Bios of the Dialogue Panel

Susan Ossman is known for her lyrical expression across media, for her pioneering work across the arts and scholarship and for her pathbreaking collaborative projects, notably The Moving Matters Traveling Workshop (MMTW), a mobile collective of serial migrant artist/scholars. Ossman has exhibited, performed her work in galleries, museums and public spaces across Europe, the USA and the Middle East. A Guggenheim fellow and grantee of the NEA, Fulbright, the CNRS (France) and the British Academy, Ossman has published six books, including *Shifting Worlds, Shaping Fieldwork*, a memoir of Anthropology and Art (Routledge 2021). She is Distinguished Professor Emeritus at UC Riverside and Professor of Movements, Spaces and Cultural Practices at New York University Abu Dhabi.

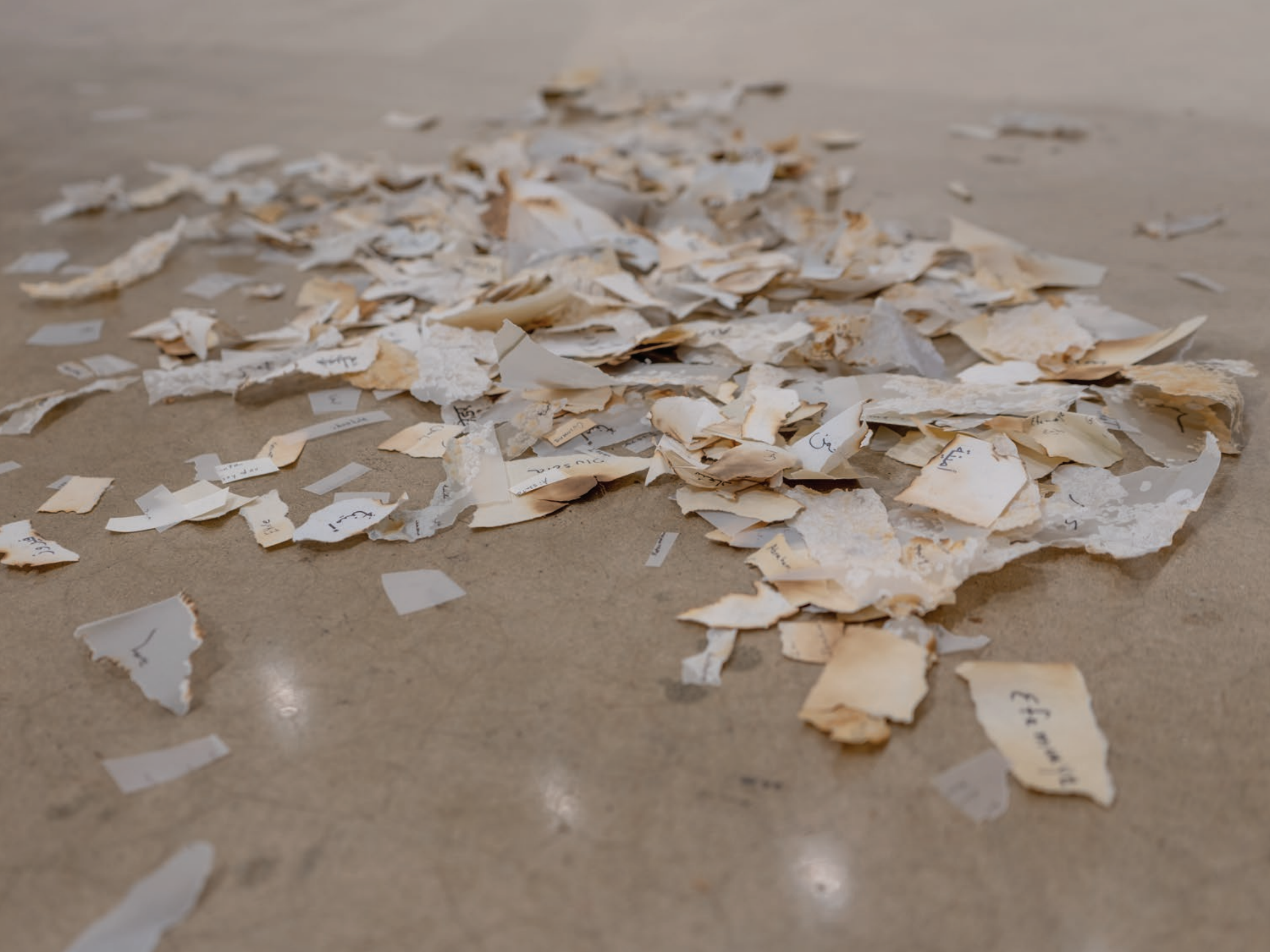
Cristiana Giordano's work addresses the politics of migration in Europe and new ways of rendering ethnographic material into artistic forms. She has been collaborating with playwright and director Greg Pierotti on a new methodology at the intersection of the social sciences and performance. They created *Unstories*, a series of 50-minute performances around the "refugee crisis" in Europe and co-authored *Affect Ethnography: Exploring Performance and Narrative in the Creation of Unstories* (Bloomsbury 2024). Giordano is also the author of the prize-winning *Migrants in Translation. Caring and the Logics of Difference in Contemporary Italy* (University of California Press, 2014). She is associate Professor of Anthropology at UC Davis.



Chergui
2014
oil on canvas
36 x 60 in

Mediterranean Sea Scroll
2024
paper and ink on Organza
80 x 220 in.









Sources
2018
installation, multi-media on organza
60 x 200 in



Conclusion
2020
ink, paper and acrylic on linen
72 x 148 in.





Spiral
2025
installation made of paper
48 x 800 in.



Labor's Lost
2024
oil on linen
84 x 200 in.



Intoxication
2021
acrylic and charcoal on linen
90.5 x 67 in.



Infusions
2021
acrylic and charcoal on canvas
95 x 67 in



Restoration
2021
acrylic and charcoal on canvas
65 x 80 in.



Small white label on the wall to the right of the painting.



Small white label on the wall to the right of the painting.



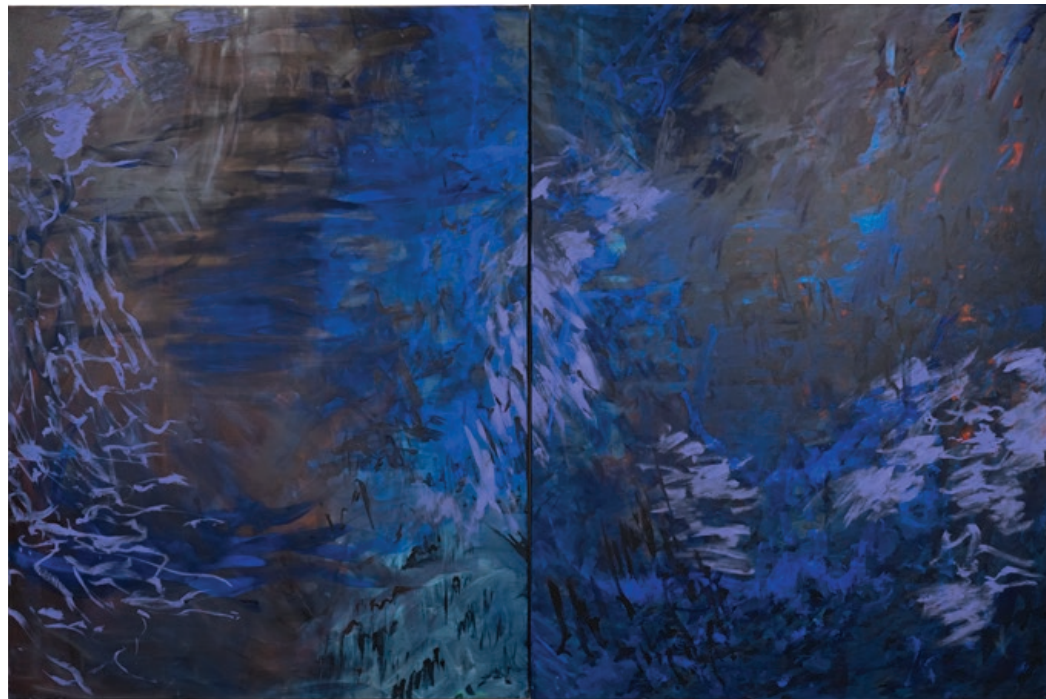
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112

What Goes Unsaid
2013
paper and organza
5 envelopes of 60 x 120 in.





Bataclan
2018
diptych, oil on canvas
60 x 120 in.





One and Many
2018
oil on linen
60 x 60 in.



Twin Intensities #1
2019
oil on linen
60 x 60 in.



Twin Intensities # 2
2019
oil on linen
60 x 60 in.



Overwhelmed
2014
oil on canvas
48 x 120 in.



Flower Smoke
2018
oil on canvas
60 x 60 in.

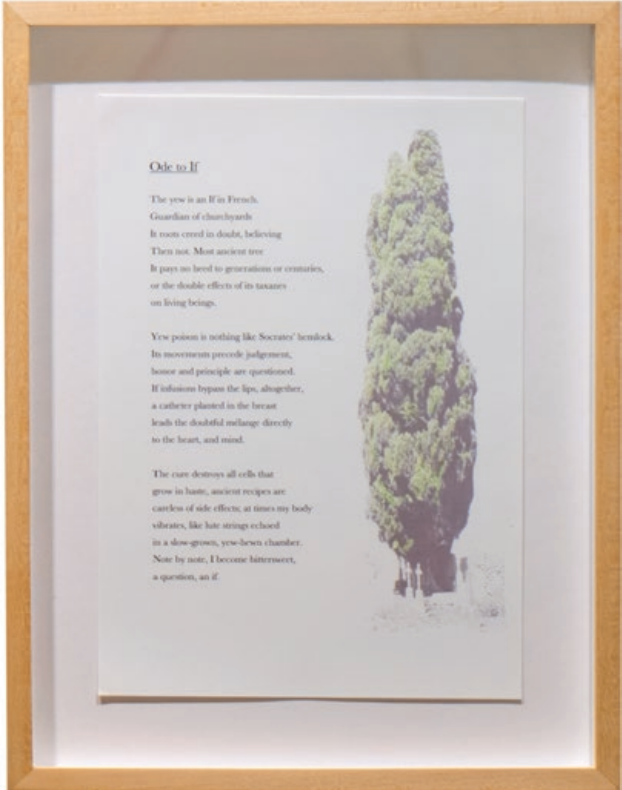




Temporary Exhibition?
2021
12 hand-colored prints on paper
8.27 x 11.69 in. each



From the Inside
2024
print and thread on Paper
8.27 x 11.69 in.



Ode to If

The yew is an If in French,
Guardian of churchyards
It roots creed in doubt, believing
Then not. Most ancient tree
It pays no heed to generations or cremations,
or the double effects of its taxations
on living beings.

Yew poison is nothing like Socrates' hemlock.
Its movements precede judgment,
honor and principle are questioned.
If infusion bypasses the lips, altogether,
a catheter planted in the breast
leads the doubtful exchange directly
to the heart, and mind.

The cure destroys all cells that
grow in haste, ancient recipes are
careless of side effects, at times my body
vibrates, like late strings echoed
in a slow-grown, yew-bewn chamber.
None by none, I become bitterness,
a question, an if

Ode to If
2024
hand-colored print on paper
8.27 x 11.69 in.



Interruption

2021

charcoal and oil on canvas

30 x 48 in.

courtesy of Ms. Bianca Christina Martinez

Artist, Susan Ossman: Artist CV

Solo and two-person Exhibitions

"Gather Wood, Gather Words," Tangier American Legation Museum, May 31- December 1, 2024.

In the Wash, Gallery 825, Los Angeles Art Association, Los Angeles, California, April 9-May 20, 2022.

Self Portrait in Place, Combes Gallery, American University of Paris, Paris, France, December 6- 2021-January 30, 2022.

Self Portrait in Montmartre, Paris, France. May 16, 2021.

Feminine Abstractions (with Cheryl Walker, curated by Ariane Dalla Dia) Mill and Mind, Riverside, CA, USA. June 15-August 10, 2018.

Wissen/Schaffen (with Claire Lambe), Wissenschaftskolleg zu Berlin, June 7 - July, 8, 2017.

Ordinary Extraordinary, solo exhibition curated by Beatriz Mejia-Krumbein, Medical School Exhibition Space, Loma Linda University, Loma Linda, CA, USA, June -October 2013.

On the Line, Brandstater Gallery, solo exhibition, La Sierra University, Riverside, CA, USA, February-March 2013.

The Fabric of Fieldwork (with WESSIELING) Brunei Gallery, School of Oriental and African Studies, London, UK, April- June 2012.

Group Exhibitions

California 101, Redondo Beach, Old Library, August-September 2023.

"Art and Stories," Sasse Museum, Pomona CA, March 19- April 30

"Drama, Storytelling in Art," curated by Ziyang Duan, Orange County Center for Contemporary Art, Santa Ana CA, February 5-March 19, 2022.

Water is Thicker than Blood, curated by Rachel Poonsiriwong, Root Division Gallery, San Francisco, CA, USA. January 22- February 20, 2022.

Threads of Truth, Social Impact and Fiber Arts, curated by Sergio Gomez, Zhou B. Arts Center, Chicago, IL, USA. January 21-February 26, 2020.

In Gold We Trust, curated by Leonardo Bravo, Art on 30th, San Diego, CA, USA, October 19-November 18, 2019.

COY, curated by Phyllis Hofberg, Gallery 825, Los Angeles CA, USA, September 14- November 1, 2019.

Ink and Clay 4, curated by Michele Cairella-Fillmore, Kellogg Gallery, California Polytechnic Institute Pomona, Pomona, CA, USA. September 7- November 23, 2019.

The Body in Parts, curated by Gestalt Projects, BG Gallery, Santa Monica, CA, USA. August 24-September 7, 2019.

Applied Science, curated by Marissa Caichiolo, Gallery 825, Los Angeles CA, USA, July 3-27, 2019.

Art Theater for the Mind, and curated by Gene Sasse, Inland Empire Museum of Art, Upland, CA, USA, June 2-July 7, 2018.

Walls, exhibition with *The Moving Matters Traveling Workshop*, Kapelle der Versöhnung/ Berlin Wall Monument, Berlin, Germany, June 1-July 1, 2017.

On the Line, Exhibitions at three branches of the Riverside, CA Public Libraries, Riverside, CA, USA February-May, 2016.

My Memory, Your History, Typographia Gallery, Bucharest, Romania, July 2015.

Objects in/of Migration, Allard Pierson Museum of Mediterranean Antiquities, Amsterdam, Netherlands, June 2014.

Performance and Participatory Art

"Gather Wood, Gather Words," with Ayoub Lahlouh and the Momkin Ensemble, American Legation Museum, Tangiers, Morocco, May 31, 2024.

One and Many, Museum of Riverside, Riverside, CA, March 3, 2022.

Invitation, October -December 2020, Global Participatory artwork on COVID Confinements and Intersubjectivity.

InTRansit, participatory artwork with Ana Maria Hernando and Tadeo Muliero and The Moving Matters Traveling Workshop (MMTW), Building Bridges Art Exchange, Santa Monica, CA, September 28, 2019.

Traverse Heritage. Voice, Body, Movement, Art, Devised and performed with the *The Moving Matters Traveling Workshop (MMTW)*, Hermitage Museum Amsterdam, Netherlands, May 2018.

Competence/Incompetence, Devised and performed with *The Moving Matters Traveling Workshop (MMTW)*, Santa Monica Arts Center, Barcelona, Spain, September 2017.

Walls, Devised and performed with *The Moving Matters Traveling Workshop (MMTW)*, Kapelle der Versöhnung/ Berlin Wall Monument, Berlin, Germany, June 30 and July 1, 2017.

The Arts of Migration, Devised and directed with *The Moving Matters Traveling Workshop (MMTW)*, Culver Center for the Arts, Riverside, CA, March 2016.

My Memory, Your History, Curated participatory intervention with *The Moving Matters Traveling Workshop*, Typographia Gallery, Bucharest, Romania, July 2015.

Objects in/of Migration, Devised and performed with *The Moving Matters Traveling Workshop*, Allard Pierson Museum of Mediterranean Antiquities, Amsterdam, Netherlands, June 6, 2014.

Dances with Words, Solo interactive performance in honor of Nabihah Jerad, Beit al hikma, Tunis, Tunisia, October 26, 2013.

Beyond this Border, your Ticket is no longer Valid, directed and devised performance with *The Moving Matters Traveling Workshop*, Culver Center, Riverside, CA, November 2013.

Digital Project and Publication

Scattered Subjects, 2020-2022. Website: <https://www.scatteredsubjects.com/>

Direction of Collective Projects

Since 2024: "Gather Wood, Gather Words," Explores crossings between the arts and scholarship focused on climate change and changing conceptions of the human, based at New York University Abu Dhabi, since 2023.

Since 2013: The Moving Matters Traveling Workshop. An evolving collective of serial migrant artists and scholars who create a community through site-specific interventions that mirror their mobile lives. Since 2013.

2008-2016: On the Line: A Riverside, California based program that focused on clotheslines to explore gender, ecology and social life. 2012-2016.

Self-authored Books

Shifting Worlds, Shaping Fieldwork, A Memoir of Anthropology and Art, London: Routledge, 2021.

Moving Matters: Paths of Serial Migration, Stanford: Stanford University Press, 2013.

Three Faces of Beauty: Casablanca, Paris, Cairo. Durham: Duke University Press, 2002.

Picturing Casablanca: Portraits of Power in a Modern City. Berkeley: University of California Press, 1994.

<https://www.susanossman.com/>

Exhibition List

What Goes Unsaid

2013
paper and organza
5 envelopes of 60 x 120 in.

Overwhelmed

2014
oil on canvas
48 x 120 in.

Chergui

2014
oil on canvas
36 x 60 in.

Bataclan

2018
diptych, oil on canvas
60 x 120 in.

Flower Smoke

2018
oil on canvas
60 x 60 in.

Sources

2018
installation, multi-media on organza
60 x 200 in.

One and Many

2018
oil on linen
60 x 60 in.

Twin Intensities # 2

2019
oil on linen
60 x 60 in.

Twin Intensities #1

2019
oil on linen
60 x 60 in.

Conclusion

2020
ink, paper and acrylic on linen
72 x 148 in.

Interruption

2021
charcoal and oil on canvas
30 x 48 in.
courtesy of Ms. Bianca Christina Martinez

Temporary Exhibition?

2021
12 hand-colored prints on paper
8.27 x 11.69 in. each

Restoration

2021
acrylic and charcoal on canvas
65 x 80 in.

Infusions

2021
acrylic and charcoal on canvas
95 x 67 in

Intoxication

2021
acrylic and charcoal on linen
90.5 x 67 in.

Mediterranean Sea Scroll

2024
paper and ink on Organza
80 x 220 in.

From the Inside

2024
print and thread on Paper
8.27 x 11.69 in.

Ode to If

2024
hand-colored print on paper
8.27 x 11.69 in.

Labor's Lost

2024
oil on linen
84 x 200 in.

Spiral

2025
installation made of paper
48 x 800 in.



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