

contextualized in particular ways often has negative effects in other areas - particularly those related to the experience of film.

The violent or beneficent behaviour of the Krampuses is supposedly related to the part they play in a kind of social policing on a local level - one of their rôles is to punish those who have been in some way 'badly' behaved during the previous year. Obviously, their roles are complex and have many layers but I want to focus on the way that as a participant in the performance you don't know if the Krampuses are going to punish you up or not. Do they know that you did something bad during the year that you tried to hide? Essentially, you don't ever quite know if you're going to get roughed up or not. Clearly, some of the teenage girls shown in the later stages of the film are crying - they are seriously upset - where others are laughing, and we see a similar mixture of fear and attraction on the faces of children watching the Krampuses and having to sing a song in order to get their rewards.

When you watch this film you smile and laugh, but also feel uncomfortable and even upset at points. That laughter and sense of nervousness, that sense of palpable fear, is central to your being immersed in the film. It is also central to understanding that performance. Really this is something simple - in leaving the context out in this case Jamie has made a film that says something much more central and immediate about the performance itself than perhaps an anthropologist would who is likely to have felt compelled to have included the context from the outset. An anthropological version, although it would most likely have provided far more in the way of context, would, in doing so, have in many ways detached you from the event rather than seeking to immerse you in it. In attempting to find out more about the ritual I have of course resorted to textual explanations of its context - these are clearly important to an understanding of it and the complex issues that surround it - but so is the understanding that comes from visceral immersion in the event as it unfolds on the screen. This is perhaps an issue of narrative unfolding - to include much more contextual material would certainly be possible and effective at the end of the film, but at the beginning it would distract you from experiencing some of the tension of the event. There are clearly much wider issues here about the relation of different forms of documentation and expository genres to understanding, and indeed to the kinds of understanding involved in art and anthropology, but my point is that a lack of context is productive here.

For me *Kranky Klaus* suggests ways in which visual anthropologists should be open to thinking about documenting and representing performance - ways that treat visual material and what the visual can do very differently from the currently accepted models. I feel that anthropology has sometimes missed what is central to performance by striving solely to provide a context for it - and doing so through a form and a medium that is not always suited to it. It is not that context is unimportant, but there can be a different place for that context, and it is often included at the expense of immersion and the kinds of understanding that immersion offers. In this case I think it has allowed Jamie to effectively translate some of the central experience of the Krampus ritual performance into a form that is accessible to us and certainly has more impact? As such his work should serve as a model for a renewed creativity in visual anthropology.

From: Arnd Schneider and
Christopher Wright, BETWEEN ART & ANTHRO-
POLOGY: Contemporary Ethnographic Practice,
2000.

Fieldwork as Artistic Practice

Tatsuo Inagaki

I have been exploring the possibilities of art in public spaces and places from a belief that art should be actively engaged with society. In developing my practice, I found the conventional practices of site-specific art, art in community and public art highly problematic. They seemed to exist in many instances without consideration for the particularity of a region, the people from the region, or the relationship between the two. They seemed to be presented like museum pieces rather than works for the people living in the region. So I wanted to find a way to produce works and projects for a region and its people. In order to produce such work, I needed to build closer relationships with those people. As I researched various methods and developed my own practice, I found that fieldwork was a very effective method to get to know a region and its local people's way of life. In particular, the fieldwork approach used by anthropologists became the model for my fieldwork. Unlike commonplace social surveys in the form of questionnaires and the like, this approach provides in-depth information and gives a better understanding of the region through field investigations.

FROM 'FIELDWORK' TO 'MUSEUM'

My art projects have involved collaboration with local residents during all stages of fieldwork and production. In their final presentation form, many of my works employ the methodology of 'museums' and the 'captions' used in museums. The incorporation of such methodologies in my work transforms each of the remembered incidents collected in my interviews into important and cherished events for those involved in the project and for the audience.

For example, I conduct a series of interviews with local residents, asking about their lives and their relationships with the place. I then present the results of these interviews in the form of a 'Museum' (e.g. the 'Grizedale Museum', 'Moya Museum', 'Daikanyama Museum' and 'Tappie Museum'). I also get local residents to recount stories about memorable experiences that happened in the area. I create 'captions' (plaques) containing these stories and install them at the places where they actually happened (e.g. at 'My Place' in Antalya; also in Grizedale, Moya, Murriz National Park and Le Vent des Forêts). By touring around these museums and captions, visitors can trace the lives of particular individuals in the area. Such life stories articulate the

relationships among the region's people and places, the characteristics and histories of its towns, and so forth.

SITES FOR COMMUNICATION

Anthropologists begin fieldwork with individuals and then generalize the results into the form of ethnography or essays, so as to articulate the similarities and differences with other cultures. By contrast, although I also begin fieldwork for my art projects with individuals, I return the results to the individuals. In my practice, therefore, the position of individuals in a region is articulated, and the relationships between the region and its individuals are fully elucidated. The results of my fieldwork research are presented in the region itself, in an attempt to produce feedback about the effect on communication among the local residents. I consult with the local residents concerning the final form of the presentation, so as to tailor it to the form most appropriate for the region. Hence, my work is not what is termed 'community art', despite its involvement of the surrounding community. I try to construct personal relationships with all of the participants in my projects by learning their names, habits, personal histories and connections with the region.

My practice aims to explore the possibilities of art by re-examining the issue of one-to-one communication - not mass communication - beyond the bounds of conventional art practice. Although I often use 'museum' or 'captions' as vehicles to facilitate my projects, my practice is not a so-called 'institutional critique'. I offer my 'museums' and plaques to regions and their people as sites for communication.

In my projects, the relationships between people and their region are re-discovered through individual perspectives, and represented in a manner which local people can easily understand. This encourages them to build more intimate relationships with their region.

I hope that such projects can create places where people can connect with each other and exchange all sorts of ideas. I believe that art has the potential to create such places and opportunities for interpersonal communication.

APPENDIX 1: PROJECT PROCESS

My projects to date have basically been conducted according to the process set forth below:

1. Interviews with Local Residents

I usually conduct fieldwork research on a specific group of people in a local community. The composition of the group is determined according to the particular needs of the community that emerge from my research.

2. Planning

On the basis of this fieldwork research, I plan project details and related events such as workshops. These plans take account of the locals' everyday lives and the needs of the region. The project is modified and/or expanded so as to feed ideas back into the region.

3. Creation of a Site for Communication

A site for communication is created in collaboration with local residents, taking account of their various needs and circumstances. The site often takes the form of a 'Museum'.

4. Sharing the Site

Visitors to the 'Museum' will be led by the experiences it offers to appreciate the different facets and interpersonal connections of the individual interviewees, or perhaps to understand real individuals. Thus, an organic site is presented that explores new possibilities for museums and art from the viewpoint of one-to-one communication.

5. Workshops and Lectures

In addition to the 'Museum', I usually conduct a series of workshops and lectures about the region for the local residents. These activities generate further understanding of the relationship between the region and its people.

6. Documentation

Large amounts of valuable information and records about the region are accumulated in the course of a project. From these materials I create archives in the forms of catalogues and websites.

APPENDIX 2: PROJECT EXAMPLES

'Childhood Museum'

1 May-30 June 2004

Localismos, Mexico City, Mexico

Localismos was a project held in the historical centre of Mexico City. The district was facing a number of social problems, such as depopulation, and the project aimed to revitalize the area through artistic practice and inviting twenty contemporary artists from various countries. For this project, I collected some childhood photographs from the local people living in the region, and asked them about their memories of these photographs. Based on the interviews, I created 'Childhood Museum' in a disused school building. The Museum presented a series of enlarged childhood photographs accompanied by texts from the interviews. It thus became a place where the visitors would recall the district's history.

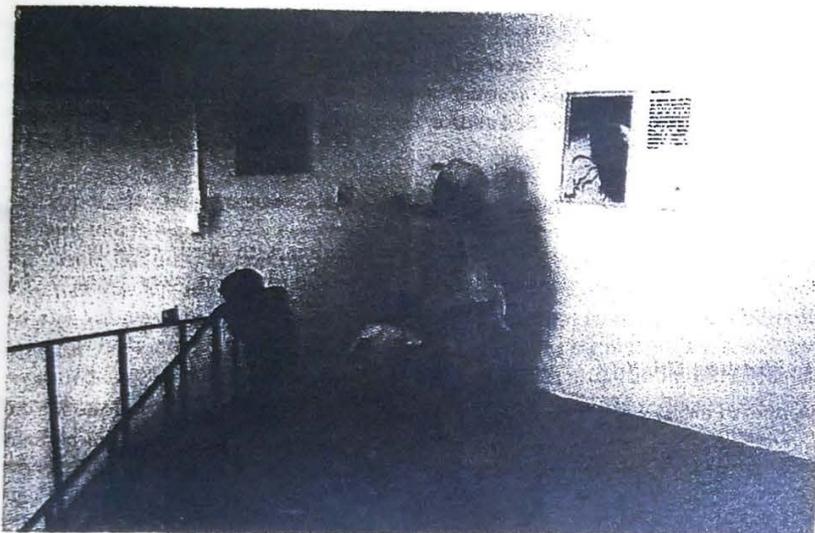


Figure 6.1. Tatsuo Inagaki, *Childhood Museum*, 1 May–30 June 2004, Mexico City, Mexico.

'My Place in Kaleiçi, Antalya'

19 October–22 November 2003

Cultural Heritage and Contemporary Art, Antalya, Turkey

I took part in an international exhibition *Cultural Heritage and Contemporary Art* held in the historical district of Kaleiçi in Antalya, Turkey. I was interested in the way its people live their lives, including what they think about the meaning of living in Kaleiçi ('old city'), inscribed as it is with the vestiges of various eras. I saw my task as being to deepen my understanding of them and see what kind of information I could draw from them. I therefore interviewed local people about their memories of the area and memorable incidents that had happened in their lives, and then produced plaques based on these interviews to be installed at the sites associated with each incident.

'Grizedale Museum'

16 June–16 September 2002

Grizedale Arts, Artist-in-Residence Programme

Grizedale Visitor Centre, Grizedale, United Kingdom

I was invited to an artist-in-residence programme in Grizedale in the Lake District, England. I realized a project about the region and the people.

First, I conducted in-depth fieldwork research into Grizedale, and interviewed five groups of people who live and work in the vicinity, asking about their life, relation-

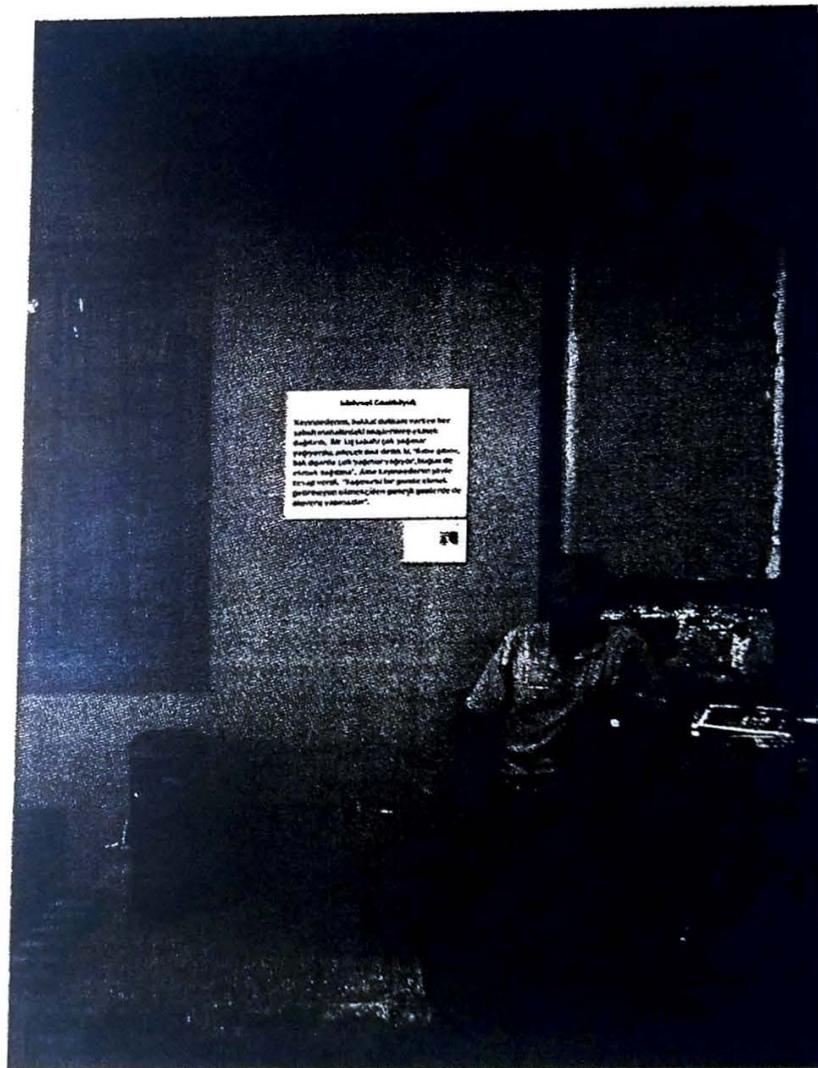


Figure 6.2. Tatsuo Inagaki, *My Place in Kaleiçi, Antalya*, 19 October–22 November, 2003, Antalya, Turkey.

ships with the place, and memorable things that had happened in the area. The results of my fieldwork, including the interviews, were ultimately presented to the public inside the Grizedale Visitor Centre, in the form of 'Grizedale Museum' accompanied by texts, images, and some commemorative objects.

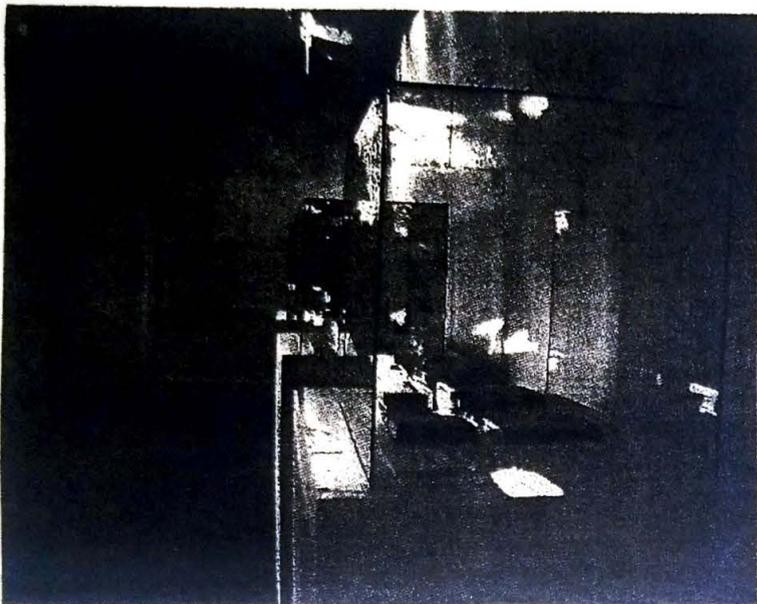


Figure 6.3. Tatsuo Inagaki, *Grizedale Museum*, 16 June–16 September, Grizedale, United Kingdom.

This 'Museum' has functioned as a place where Grizedale's local people and visitors from elsewhere gather, relax, talk about their ideas and memories, and contemplate their relationships with their hometown and loved ones. *Grizedale Museum* has become a permanent installation at the Visitor Centre, and attracted many visitors to date. It is also used for their educational programmes including a workshop for children.

Tappie Museum'

11 July–21 August 2001

Presented in the L.A. International Art Biennial
18th Street Arts Complex, Santa Monica, CA, USA

'Tappie Museum' was a project dedicated to documenting the life of 'Tappie', an 83-year-old ordinary American citizen and long-time resident of Santa Monica. Funded by the Asian Cultural Council and the Japan Foundation (Tokyo/LA), I was appointed to the artist-in-residence programme at the 18th Street Arts Complex in Santa Monica to produce work in collaboration with local residents and artists.

In the interviews Tappie recounted various stories of his life with his unique sense of humour. The stories included his birth in China in 1918, his immigration to America in his childhood, the beginning of his life in Santa Monica, incidents during

the Second World War, his wife whom he met during a trip to Mexico, his other family members including his children and grandchildren, and his operation for lung cancer. Among the commemorative objects displayed in the Museum are toys and dolls from the time when his children were infants, together with some old photographs of Santa Monica.

By touring the Museum, visitors are able to survey the life of this unique individual, who, however, is not a celebrity but just an 'ordinary person'. Through his life story, the relationships among people and place in the region, and their relation to local history, are articulated. This project was the first in which I created a museum dedicated solely to one local individual.

'MY PLACE'

30 June – 15 July 1999

Le Vent des Forêts 1999

Meuse, France

I participated in the *Le Vent des Forêts* project, held in France for two weeks starting on 30 June 1999. *Le Vent des Forêts*, which means 'the wind of the forests', is a forested area shared by six surrounding villages that forms an important part of village life. The project is run jointly by these six villages, and a great number of works with the forest as their theme have been installed there.

My project was based on interviews with twelve people living in these six villages. I asked them for their personal stories relating to the forest and put up plaques at the places associated with each story.

These personal stories tell us the life of people in these villages, especially their relationship with the forest. The twelve story plaques also serve as monuments to reawaken people's memories. This project was the first in which I produced plaques from interviews.