

FIELDWORKS DIALOGUES BETWEEN ART AND ANTHROPOLOGY

THE PROGRAMME

Friday 26 – 28 September 2003

All day, from 10.00 (registration) on Friday and from 11.00 on Saturday and Sunday

FRIDAY 26 SEPTEMBER

10.00-11.00. Starr Auditorium Foyer
Registration. Tea and coffee.

11.00-13.00. Session 1. Starr Auditorium
Introduction. Dominic Willsdon, Arnd Schneider and Chris Wright
Presentation 1. George E Marcus Presentation 2. Hugh Brody
Moderators Arnd Schneider and Chris Wright

13.00-14.00. Lunch break.

14.00-16.00. Session 2A. Starr Auditorium.
1. Peter Mason 2. Michael Richardson 3. Amrit Srinivasan
Moderators Susanne K uchler and Francesco Pellizzi

14.00-16.00. Session 2B. McAulay Studio B.
1. Anne Brydon 2. Morgan Perkins 3. Teresa Pereda (with Michel Riehl and Arnd Schneider)
Moderator Rimer Cardillo

16.00-16.30. Starr Auditorium Foyer.
Tea and coffee.

16.30-18.30. Session 3A. Starr Auditorium
1. Abraham Cruzvillegas 2. Tatsuo Inagaki
Moderators Jessica Kraft and Arnd Schneider

16.30-18.30. Session 3B. McAulay Studio B.
1. Susan Ossman 2. Mohini Chandra 3. Film by Fiona Saffron Wilkes
Moderator Christopher Pinney

SATURDAY 27 SEPTEMBER

11.00-13.00. Session 4. Starr Auditorium.
1. Michael Taussig 2. Susan Hiller
Moderator Francesco Pellizzi

13.00-14.00. Lunch break.

14.00-16.00. Session 5A. Starr Auditorium.
1. Barbara Keifenheim 2. John Wynne 3. Amiria Henare and Rosanna Raymond
Moderator Anna Grimshaw

14.00-16.00. Session 5B. McAulay Studio B.
1. Christina Lammer 2. Klaus Spiess 3. Andrew Irving

Moderator Glenn Bowman

16.00-16.30. Starr Auditorium Foyer.
Tea and coffee

16.30-18.30. Session 6. Starr Auditorium
1. Matthew Dalziel & Louise Scullion
2. Neil Cummings & Marysia Lewandowska
Moderator Dominic Willsdon

18.30-20.00 Starr Auditorium Foyer
Wine reception

20.00-approx 21.45
Film screenings

SUNDAY 28 SEPTEMBER

11.00-13.00. Session 7A. Starr Auditorium.
1. Mara Verna 2. Pablo Assumpção 3. Massimo Canevacci
Moderator Will Rea

11.00-13.00. Session 7B. McAulay Studio B.
1. Maria del Rosario Ferro 2. Monika Buscher 3. James Faris
Moderator Jonathan Benthall

13.00-14.00. Lunch break

14.00-16.00. Session 8. Starr Auditorium
1. Eran Tsafirir 2. Anna Grimshaw, Amanda Ravetz and Stephen Watts. 3. Sylvia Caiuby Novaes
Moderators Arnd Schneider and Chris Wright

16.00-16.30. Starr Auditorium Foyer
Tea and coffee

16.30-18.30. Session 9. Starr Auditorium
1. Rimer Cardillo 2. Lucy Lippard
Moderator George E Marcus

FIELDWORKS: INFORMATION ON SPEAKERS

Writer and performer **Pablo Assumpção** studied performance at New York University, and currently holds a *Fundação Vitae's* Art Scholarship in Fortaleza, Brazil. His presentation *The City and/as Performance and/as Something Else* will focus on his current year long *Performance as Ethnography* project which offers representations of his home city of Fortaleza. It will address themes of the affective city, subjectivity, relation, sensation and representation. Particular emphasis will be given to the first of the performance works carried out for the project. *Box Piece* consists of a collection of objects and voice recordings sent by mail to a friend who becomes both audience and collaborator.

Jonathan Benthall was Director of the Royal Anthropological Institute from 1974 to 2000 and Founder Editor of *Anthropology Today*. During the early 1970s he published *Science and Technology in Art Today* and was co-editor of *The Body as a Medium of Expression* based on a mixed media programme at the London ICA, where he was Secretary for 1971-73. He is now an honorary fellow in the Department of Anthropology, University College London, and concentrates his research on aspects of the Arab-Islamic world.

Glenn Bowman is Senior Lecturer in Anthropology, University of Kent, UK and Convenor of the MA in Visual Anthropology and the MA in the Anthropology of Ethnicity, Nationalism and Identity. Among his publications are "Identifying versus Identifying With 'the Other': reflections on the siting of the subject in anthropological discourse" in *After Writing Culture: Epistemology and Praxis in Contemporary Anthropology* (ASA Monographs 34), ed. Allison James, Jenny Hockey and Andrew Dawson, London: Routledge, 1997; "Radical Empiricism: Anthropological Fieldwork after Psychoanalysis and the *Année Sociologique*" in the *Anthropological Journal on European Cultures* (special issue: *Reflecting Cultural Practice: The Challenge of Fieldwork*), 1998, VI (2) and forthcoming 2003: "Constitutive Violence and Rhetorics of Identity: A Comparative Study of Nationalist Movements in the Israeli-Occupied Territories and Former Yugoslavia". *Social Anthropology*, XI (3).

Hugh Brody is an anthropologist, documentary filmmaker, land claims researcher and advocate for the integrity of hunter-gatherer societies. He has taught philosophy at Queen's University, Belfast, geography at McGill University, Montreal and social anthropology at Cambridge. His films include *1919, On Indian Land, Hunters and Bombers, Time Immemorial* and *The Washing of Tears*. Brody will be describing his recent collaboration with **Antony Gormley**, internationally acclaimed British artist and 1994 Turner prize winner, in the western Australian desert. The film *Inside Australia*, the product of this work, will be screened on Saturday evening.

Anne Brydon teaches in the Department of Sociology and Anthropology, Wilfrid Laurier University, Waterloo, Canada. She specializes in the anthropology of modernism and modernity in Iceland. Her presentation is titled *With Mindful Eyes: Subjectivity, Nature, and Landscape in Contemporary Iceland*. It explores the symmetries between Brydon's investigations of modernity's consequences for the environment and two artistic projects which represent and intervene in those consequences. This exploration grounds her collaboration with an Icelandic-Canadian video artist on an experimental documentary about Icelandic artists.

Monika Buscher is an ethnomethodologist at the sociology department at Lancaster University, UK. Her research interests include video ethnography, epistemic sociology, interdisciplinary theory and practice for system design, science and technology studies. With architect Mette Agger Eriksen and senior software designer Michael Christensen, she will describe the working methodology of their interdisciplinary design team that 'designs by working with, rather than against the fact that technologies are malleable and transformative cultural objects'.

Massimo Canevacci is professor of Cultural Anthropology at the University of Rome 'La Sapienza'. He has been a visiting professor in Brazil since 1984, where he researches urban and native communication (in São Paulo and Xavantés). His presentation, *My-Selves: an Avatar Multi-Perspective in Performative Mixed-Media Fieldwork*, is a web-ethnography and an artwork of 'morphing of body mutations'. Canevacci documents how in recent years, many native and non-native artists like Jimmie Durham and Cindy Sherman have experimented with multiple identities through body modification. Canevacci will show his video production made in collaboration with his students, *Opera Malinowski, Corpoforato*, that combines a

Xavante rite of passage with themes from Kafka's novels. He argues that mixing art, media, performance and ethnography points the way toward a multi-linguistic anthropology.

Rimer Cardillo studied art at the University of Uruguay, and in Berlin and Leipzig, and is now Professor at the State University of New York, New Paltz. He has developed a large and powerful body of work that includes prints, sculptures and installations. His work reflects his concern with the environment, the loss of indigenous cultures, and the relationship between cultures and nature. In 1998 The Bronx Museum of the Arts exhibited a ten-year survey of his work. He was selected to represent Uruguay at the 2001 Venice Biennial. His presentation *From the Purple Land to the Hudson River Valley* will discuss his personal experiences in fieldwork throughout the Americas, the process of creation and teamwork in his projects. The artist will focus his discussion by showing digital pictures and video projections of materials he gathered in the field, and his installations. This will be a selection of works beginning with *Charrúas y Montes Criollos* in 1991 in Montevideo, Uruguay, and ending with *Cupi degli Uccelli*, conceived for the XLIX Venice Biennial of 2001.

The artist **Mohini Chandra** creates installation-based artwork and texts that draw upon a multiplicity of cross-cultural dialogues with history, anthropology and geography, suggesting new ways of mapping cultural experience through personal memory. Her presentation will address the way in which post-colonial Indian communities in the Pacific 'have incorporated photography into visual and historical processes that map the fluidity of their own increasingly diasporic cultural identity.' The ambiguous position of 'artist as ethnographer', seemingly essential to Chandra's work, raises complex questions about positions and subjects within postcolonial art practice.

Abraham Cruzvillegas is a sculptor and installation artist working in Mexico City whose work incorporates performance, natural and manufactured materials and surprising thematic contrasts. *Artesanías Recientes* (1998), which he will discuss in his presentation, involved the collaboration with indigenous artisans in rural Michoacán. Cruzvillegas often produces shocking interventions on found objects. *Untitled (Opener)* is an installation of a red oak log (from floor to ceiling), an attached bottle opener, and a display of bottle caps. He has exhibited widely in solo and group exhibitions in Mexico as well as the 2002 São Paulo Biennale.

Artists **Neil Cummings** and **Marysia Lewandowska** think about, intervene in, and work alongside many of the organizations that choreograph the exchange of values between art and its public. Their presentation will consider symbolic and financial economies, particularly with reference to their collaboration with Marilyn Strathern on the notion of the gift. A text 'borrowed' from her appeared in their book *Capital* which accompanied the project of the same name at Tate Modern and the Bank of England Museum in 2001. In 2002 Cummings & Lewandowska participated in an exhibition *The Gift* by ICI New York touring to several American museums and completed a large scale commission, *Free Trade*, to coincide with the reopening of the Manchester Art Gallery.

Matthew Dalziel and **Louise Scullion** have been working since 1993 in video, photography, sculpture, sound and installation, and have exhibited widely in Europe and the USA. Often focussing on remote locations, one of their central themes is the relationship between human beings and the natural environment. Their film *Another Place* (to be screened on Saturday evening) is composed of video portraits of the inhabitants of St. Combs, a small village in the north-east of Scotland where the artists have been living, as outsiders, for several years. Dalziel and Scullion are Research Fellows at the University of Dundee, School of Fine Art. An exhibition of their work opens on 26 September 2003 at the National Museum of Photography, Film and Television.

James Faris is an anthropologist living in Santa Fe, New Mexico, now retired from the University of Connecticut. His field research has involved Navajo, Nuba and Newfoundlers and he has published several books, most recently *Navajo and Photography* (University of New Mexico, 1996). His presentation, *Anthropology, Representation and the Barbarism of Cultural Authority* will address the means by which anthropology has traditionally represented indigenous and local art traditions. Faris finds that explicit statements of local cultural aesthetics have more often been subsumed under imposed functionalist restatements of what the tradition ostensibly says it does, preserving anthropology's faux relativism while burying local art in anthropology's own authority.

Maria del Rosario Ferro is a Colombian anthropologist who lived for two years among the Iku and worked for almost three years with the Kogi in the Sierra Nevada de Santa Marta, North Eastern Coast of Colombia. Her presentation is titled *Encountering Myself among Indigenous People of the Sierra Nevada de Santa Marta, North Eastern Coast of Colombia*. In it she looks at her own status and place as an observer undertaking field work. She argues that: 'In true ethnography as in authentic art, the observer realizes that s/he is part of what s/he is observing.'

Anna Grimshaw is Senior Lecturer in Visual Anthropology at the University of Manchester, and author of *The Ethnographer's Eye: Ways of Seeing in Modern Anthropology* (Cambridge, 2001). **Amanda Ravetz** is a visual anthropologist and artist. Together they have edited *Visualizing Anthropology: Experiments in Image-Based Ethnography* (Intellect Books, forthcoming). Their interest in the practices of art and anthropology originates in the field of visual anthropology. They are concerned to move beyond anthropologies of the visual towards what might be called the visualization of anthropology. They propose a more radical investigation of the potential of image-based technologies to challenge the assumptions of textual anthropology and extend the existing scope of ethnographic representation. **Stephen Watts** is a poet who explores interactions of language and image in his work. He is co-editor of *Music While Drowning: German Expressionist Poems* (Tate Publishing 2003).

Amiria Henare is a curator and lecturer at the University of Cambridge Museum of Archaeology and Anthropology. **Rosanna Raymond** is an artist and Tusitala (a teller of tales) whose work celebrates her Pacific heritage through poetry, body adornment, dance and costuming. Their collaboration explores modes of engagement that bridge a gap sometimes perceived to exist between linguistic and performative analysis. They argue that theoretical understandings of (social) life can emerge, not only in language, but also from the performance of arts such as weaving and binding, oratory and dance, and that language itself has performative aspects.

Internationally recognised artist **Susan Hiller** works in a wide range of media, including painting, sculpture, installation, video and photography. She takes a variety of cultural artefacts as starting points for her works and, through the use of processes related to the subconscious – such as dreaming, automatic writing or improvised vocalisations – she reveals hidden aspects of our shared cultural experience. Recent exhibitions include *Susan Hiller*, Tate Gallery, Liverpool (1996), *PSI Girls*, Delfina, London (1999), *Wild Talents*, Galeria Foksal, Warsaw (1997), and *Dream Machines*, National Touring Exhibitions from the Hayward Gallery, London (2000), an international group exhibition which she curated.

Japanese artist **Tatsuo Inagaki** was a resident artist in Grizedale in 2002 and was invited to produce work for the Public Art Project at the International Language Centre of Royal Holloway and Bedford College, University of London in 2000. His presentation, *the Art of One-to-One Communication: Case Study on Tatsuo Inagaki's 'Museum' Projects* compares the working methodology of anthropology to his own. While anthropologists begin fieldwork with individuals and generalize the result in ethnography, Inagaki begins fieldwork with individuals and returns the result to the individuals. Inagaki's project is collaborative in nature, and each project to date is made in co-operation with the local residents, and tailored to the form specific to the region.

Andrew Irving is a research fellow in the Dept. of Psychiatry and Behavioral Sciences, University College of London and Royal Free Hospital. Over the past four years he has been conducting fieldwork amongst people living with HIV/AIDS in Kampala and New York. He is particularly interested in those moments where time and death emerge into everyday life. He recently completed an award-winning doctoral thesis *Life Made Strange: How Experiences of HIV/AIDS Affect Perception of Time, Existence and Otherness*. His presentation for this conference is titled *Ethnography, Art and Death*. It uses art/performance to bring the 'invisible depths' of the past into being through a series of 'staged' encounters.

Barbara Keifenheim is a professor of Anthropology at Europa Universitat Viadrina in Frankfurt/Oder. On the basis of 25 years of ethnographic fieldwork among the Cashinahua Indians of Eastern Peru, she will present a new interpretation of sensorial perceptions of Cashinahua pattern art. She will explore the act of

perception itself, de-emphasizing the traditional mode of analysis of signs and structure in pattern art. The Cashinahua consider their geometric-ornamental forms capable of unleashing a transformative visual process, leading from the elimination of ordinary perceptual codes to synaesthesia. In perceiving the patterns, the viewer participates with sensory experience, as in drug visions, in the ever possible metamorphosis of forms and dimensions. In this process both viewer and patterns are equally subject to the same transformation principle which for the Cashinahua characterizes the Original Creation.

Jessica Kraft is the assistant organiser for Fieldworks. She graduated from Swarthmore College in the U.S. with an honors degree in Sociology and History in 1999. She holds an M.A. in Cultural Anthropology from Yale University, and has written on tourism, global museums and bohemianism. After a year working as an editorial assistant at the Harvard Design Magazine she spent 2001-2002 in Israel as a Dorot Fellow at the Hebrew University in Jerusalem. She is the founder of a mural arts organisation working in local primary schools. Her current PhD at the London Consortium addresses the making of multiethnic London.

Susanne Küchler is Reader in Anthropology at University College, London and specialises in the study of material culture. She has conducted long term research in Papua New Guinea and the Cook Islands and has published widely on art and memory (among others, *Malanggan: Memory, Art and Sacrifice*, 2002 and a 1999 volume, edited with A. Forty, on *The Art of Forgetting*). She is currently directing a collaborative research project funded by the ESRC on clothing and innovation in the Pacific and is beginning to direct her research to the wider field of intelligent objects with an emphasis on the exploration of intuitive mathematical thinking in and through artefacts.

Christina Lammer has a PhD in sociology from the University of Vienna. Her research includes imagery of the human body in medicine, art, and documentary film. She is currently at work on a book manuscript on skin as a social category in radiological fields of illumination. Her presentation is titled *Transition Zone: Displaying 'Epidermal Schemas'*. Skin is seen as an ambivalent surface, concealing tissue, bones and inner organs as well as revealing beauty, health, illness and socio-cultural patterns. Lammer analyzes the epidermis – touching and being touched – as a social category. *TRANSITION ZONE* is an experimental video project conducted at the Department of Interventional Radiology, at the University Clinic in Vienna.

Lucy Lippard is the author of twenty books on art and politics, and contemporary culture and critical studies, an activist and a pioneer of radical cultural criticism in the US from the 1960s to the present. A selection of Lippard's feminist essays on art has been published as *The Pink Glass Swan* (1995), and her seminal anthology *Six Years: The Dematerialization of the Art Object from 1966 to 1972* continues to influence new art practice. Among other publications, *Overlay: Contemporary Art and the Art of Prehistory* (1983) investigated the intersections of art, anthropology and archaeology, and her most recent book *On the Beaten Track: Tourism, Art, and Place* (1999) unpacks the cultural voyeurism implicit in the act of 'going sight-seeing.'

George E. Marcus is the Joseph D. Jamail Professor and Chairman of the Department of Anthropology at Rice University, Houston. From the early 1970s to the early 1980s, his research focused on the Kingdom of Tonga. From the 1980s, he has been concerned with the study of upper classes and elite institutions in the United States and other Western societies. From 1986 to 1991, he was inaugural editor of the journal *Cultural Anthropology*. Most recently, he has been especially concerned with developing the relationship between anthropology and the emergent interdisciplinary arena of cultural studies. His major publications include *Elites: Ethnographic Issues* (1983), (with Michael Fischer) *Anthropology As Cultural Critique* (1986), (with James Clifford) *Writing Culture: The Poetics and Politics of Ethnography* (1986), and (with Fred Meyers) *The Traffic in Culture: the Refiguration of Art and Anthropology* (1995).

Peter Mason received a PhD in Anthropology from the University of Utrecht, The Netherlands in 1990 and is a visiting lecturer in Amerindian Studies at the Faculty of Geography and History at the University Complutense, Casa de América, of Madrid. His presentation addresses the Dutch painter Albert Eckhout's paintings of the different ethnic groups of Brazil in the 17th century. Mason examines how these works have come to play an iconic role in the construction of the concept of the 'ethnographic portrait'. While these paintings are regularly featured in reference materials on the historical ethnography of Brazil, Eckhout himself is virtually unknown in 17th century Dutch art

historical scholarship. Mason argues that the current nation-wide exhibition of Eckhout's oeuvre in Brazil provides an ideal space to explore the encounter between art and anthropology.

Sylvia Caiuby Novaes is Professor of Anthropology and Head of the Department of Anthropology at the Universidade de São Paulo, Brazil. Among her publications is *The Play of Mirrors* (University of Texas Press). Her presentation, *On the Impact of Images in Bororo Funeral Ethnography* explores how the Bororo funeral is a moment of mythical recreation of the world, and how the funeral, in structural terms, is an inverted analogue of the naming ritual through which a newborn is considered part of society. Funerals, celebrating the end of life for an individual, also stress the rebirth of the society as a whole. It is up to the living to transform themselves in the personae of *aroe*, mythical creatures that created the world in mythical times. As *aroe*, these men recreate the world: the dances, songs and material culture that make the Bororo unique.

Susan Ossman directed a research center in Morocco before teaching at the Celsa-Sorbonne and the American University of Paris. She currently teaches anthropology at Georgetown University. Her most recent book *Three Faces of Beauty: Casablanca, Paris, Cairo* (Duke 2002) examines the flow of fashion amongst the beauty salons of three cities to develop an innovative account of the social implications of globalization. In her presentation *Making Art Ethnography: Painting as Ethnographic Practice* she explores how aesthetic practice can contribute to anthropological knowledge.

Francesco Pellizzi is Associate in Middle American Ethnology at the Peabody Museum of Archaeology and Ethnology at Harvard University. He received his D.Litt from the University of Rome and wrote his dissertation on the "Jurupari" ritual-mythological complex of the North-West Amazon Basin under the direction of Claude Lévi-Strauss. In 1981 he co-founded the journal *RES-Anthropology and Aesthetics*, dedicated to the multidisciplinary study of art and cult objects, of which he has been the Editor since 1983. His research deals with religion, shamanism, ethnic identity, material culture and politics among the Maya people of Mexico. He has also been engaged with questions of "tribal" and "contemporary" arts through curatorial and critical work, as a trustee of the Menil Collection and the Rothko Chapel, and as a collector.

Teresa Pereda is an artist, researcher and writer. Her work relates to multiculturalism and Latin American mixed race groups (*mestizos*, indigenous people and immigrants). For the last ten years she has done 'fieldwork' among different indigenous groups of Argentina which has involved observation of rituals and interviewing of people in ways similar to ethnographic work by anthropologists. Her work consists of artist books, mixed media and paintings. Her artist book 'Under the Name of John' (*Bajo el Nombre de Juan*, Arte Dos Gráfico Press, Bogotá, 2001) was based on the observation of 'fire walking' rituals, marking the winter and summer solstices and St John's Day, 24 June, in the Argentine Andes and the Spanish Pyrenees. Her presentation will address the ethics of fieldwork. How does the artist set up and maintain relations with Others during artistic interventions (or fieldwork), and what insights might be gained from discussions on reflexive ethnography in anthropology?

Morgan Perkins is Assistant Professor of Anthropology and Art at SUNY Potsdam and Director of the Weaver Museum of Anthropology. He has curated several exhibitions based upon work with both contemporary Chinese and Native American artists and he is currently co-editing an anthology on the anthropology of art. His presentation is titled *Fieldnotes on Contemporary Art Practices: Chinese and Iroquois Voices*. He argues that the distinct yet related cross-cultural critiques provided by both Chinese and Iroquois artists are a result of their participation, observation and fieldwork; in both their own cultures and the different anthropology and art communities in which they circulate. Through subtle and personal insights into the relationship between art, tradition and education, their work points towards a methodological theory for the anthropological study of contemporary art.

Christopher Pinney is Reader in Anthropology and Visual Culture at University College London and has held visiting positions at the Australian National University, and the universities of Chicago and Cape Town. He is the author of *Camera Indica* (Reaktion 1997) and *Photos of the Gods* (forthcoming 2003).

Will Rea is the Henry Moore lecturer at the School of Fine Art, Art History and Cultural Studies, University of Leeds. He has lectured in Anthropology departments at Goldsmiths, SOAS and UCL. His Ph.D. from the University of East Anglia explored the Egigun masquerades of north-eastern Yoruba in

Nigeria, combining art-historical research and anthropological techniques. He is co-editor of the forthcoming book, *Yoruba: Diaspora and Identity* and has written about African arts, witchcraft and aesthetic discourse for several scholarly journals and the mainstream media.

Michael Richardson lectures in the Department of Anthropology & Sociology at the School of Oriental & African Studies, University of London. He is the author of *The Experience of Culture* (Sage, 2001) and *Georges Bataille* (Routledge, 1994). He has also written many articles on aspects of surrealism and has edited several collections of surrealist writings, including *The Dedalus Book of Surrealism* (Dedalus, 1993-4), *Refusal of the Shadow: Surrealism and the Caribbean* (Verso, 1996) and, with Krzysztof Fijałkowski, *Surrealism Against the Current* (Pluto, 2001). His presentation *The Art of Wandering: the possibilities of involuntary field encounters* takes the notion of wandering as a contact point for a consideration of a rapprochement between anthropology and art using Eugène Atget's photography – an involuntary 'anthropology' as it is an involuntary 'art' – as a point of departure.

Michel Riehl is a free-lance photographer based in Paris. He collaborated with Teresa Pereda on her artist book '*Bajo el Nombre de Juan*' (Arte Dos Gráfico Press, Bogotá, 2001).

Arnd Schneider is Senior Lecturer in Anthropology at the University of East London and Senior Research Fellow at the University of Hamburg. He specialises in the anthropology of contemporary art, visual anthropology and the study of transnational migrations and ethnic identities, with special reference to Latin America and the Mediterranean. He has done extensive fieldwork in Argentina and in Sicily, and also research in Mexico, Uruguay and Ecuador. His books include *Futures Lost: Nostalgia and Identity among Italian Immigrants in Argentina* (Peter Lang, 2000), *Mafia for Beginners* (with the illustrator Oscar Zárate; Icon Books, 1994) and *Return Migration in a Sicilian Village* (in German) (Peter Lang, 1990). "On appropriation: A critical reappraisal of the concept and its application in global art practices" is *in press* with *Social Anthropology*, 2003 (11), 2; and he is currently working on a book on the appropriation of indigenous cultures among Latin American artists, and an edited collection (with Chris Wright) on contemporary art and anthropology.

Postcolonial globalism and medical colonialism have allowed movement around the world of many sorts of 'goods'. In their collaborative video titled *The Anjuna Balance* Susanne Bauer (psychiatrist), Bernard Bernatzik (radio playwright), Mario Dalpra (artist), Zenita Luis (artist), Ramon Reichert (biophilosopher) and **Klaus Spiess** (medical intern) focussed on a comparison between the 'trickery' used in Anjuna by a European and a Goan during their wedding celebrations and the tricky escape mechanisms between an antigen cell cultivated in the USA and distributed to India to measure the immune competence and a lymphocyte of a Goan suffering from cancer. In each case, the intruders mask their surface with molecules from their hosts to avoid identification.

Amrit Srinivasan is Associate Professor at the Department of Humanities & Social Sciences, Indian Institute of Technology, Delhi. Her research interests lie in the fields of material culture, anthropological method and STS studies. Her presentation *Art as Material Culture: Some Field Notes from India* argues that the material culture approach can help initiate a particularly meaningful dialogue between art and anthropology. It examines the ethnography of Indian art to 1) extend the domain of the art object to include many other objects in society, 2) dissolve conventional ways of producing and consuming /viewing art in a much more porous 'field' of experiences and influences which are simultaneously technical and cultural and 3) resist the sociological reduction of art to its purely extraneous political and market meaning. The anthropological focus it argues should remain on new materials, contexts and processes which extend the very concept of aesthetics itself, by adding a valuable comparative dimension.

Eran Tsafir is an Israeli-born artist residing and working in London. His presentation will explore the principles and process governing representation in contemporary art-making. As a case-study, Tsafir will be using his installation "Smoke Column (The Veiled Jew)" in which a symbol of the Nazi death machine, an illuminated image of the crematorium of Terezinstadt, lies on a bed of slabs and shrouded paving stones, as the heart of Christ. Tsafir will present the fieldwork underlying the piece: records of a journey – from Rachki, Poland 1939, through to Russia and the Arab-Israeli conflict – medical and legal documents, images, literature, the 2001 Laeken declaration on the future constitution of Europe... Can these - the fieldwork - be transformed into an art work - a form of communication inherently emotional?

Can the process of art-making transcend the boundaries of subjective and indexed fieldwork and make widely accessible art? Tsafir will search for answers.

Michael Taussig is Professor in the Department of Anthropology, Columbia University, New York. Since he began fieldwork in 1969 in Colombia his writing has spanned a range of different topics, including: the history of slavery and its aftermath; commercialization of agriculture; the impact of colonialism (historical and contemporary); the relevance of modernism and post-modernist aesthetics for the understanding of ritual; and mimesis in relation to sympathetic magic, state fetishism, and secrecy. His publications have included *Mimesis and Alterity: A Particular History of the Senses* (1993), and *Defacement* (1999).

Mara Verna is a Canadian artist who works in France and South Africa. For the past two years she has been working on a project inspired by Sarah Baartman, an indigenous South African dubbed 'The Hottentot Venus' who was exhibited as a curiosity to European audiences in circuses, bars and universities. Because of her unusually large buttocks and genitals, she became a source of stereotypes about race and African sexuality. Mara Verna's exhibition *Rien n'a été perdu* at La Centrale in Montreal (Feb-Mar 2003), incorporates video, drawings, collages, and prints, but no images of the Hottentot Venus, in order to underscore her ultimate humanity and refrain from recapitulating caricatured images of Baartman produced during her lifetime.

Following a PhD (2001) from The Slade School of Fine Art, London, **Fiona Saffron Wilkes'** art practice has included exhibitions/projects with Kettle's Yard Gallery, Guyanese National Art Gallery, Guyana High Commission, and the Horniman Museum. Departing from the passive archive or distancing devices associated with the neutrality of the anthropologist in the 'field', Wilkes installations engage, interact and articulate differing levels of transparency, multi-reflective viewing and interpretation, exploring the boundaries between art and anthropology, traditional print languages and digital media and is informed by research on Amerindian culture, tourism and social memory. Her presentation is titled *Bitter Sweet: Guyanese Amerindian Cassava Culture*.

Dominic Willsdon is Curator: Public Events at Tate Modern, a lecturer in aesthetics on the Royal College of Art's MA Curating Contemporary Art and a core faculty member of the London Consortium. Previously he has taught at the London Institute and the Open University. He was a research fellow in philosophy at the University of Paris-12 (1996-98) and has a PhD (2000), on Merleau-Ponty and the philosophy of history, from Essex University. His main interests are in phenomenology, the ethics and aesthetics of contemporary art and its institutions.

Chris Wright is a Lecturer in the Anthropology Department at Goldsmiths College, University of London. He trained as an artist - working with painting, photography, and video - before becoming involved with visual anthropology. He teaches a practical and theoretical MA course in visual anthropology at Goldsmiths and is completing a PhD on photography and memory in the Solomon Islands, South Pacific. Recent publications include 'The Third Subject: perspectives on visual anthropology' in *Anthropology Today 14(4) 1998* and 'Supple Bodies' in *Photography's Other Histories*, Chris Pinney and Nicolas Petersen (eds.), Duke University Press 2003. He co-curated 'Presence' at Leighton House in London in 2003 and is currently working on an edited volume on anthropology and contemporary art with Arnd Schneider.

John Wynne is a sound artist and composer whose work has been widely broadcast and who has created sound installations for public squares in Toronto and Copenhagen as well as in the Museum of Contemporary Art in Helsinki and at Project 304 in Bangkok. He is a Senior Lecturer in Sound Arts and Design at the London Institute: London College of Printing and is currently doing his PhD at Goldsmiths College, London. Through photographs, field recordings and examples of sonic portraits made from sound materials gathered in Kenya and Botswana, his presentation *Sonic Portraiture: Listening to the voices* will explore the relationship between personal creativity and cultural context, particularly at the points of interface between new media technology and tradition.

A collaboration between Tate Modern and the University of East London, in association with Goldsmith College London and University College London



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