

You are invited to the book launch of Dr Fabiola Iuvaro: <https://www.lib-rary.com/event/08-07-19-the-intimate-archive>



OZIEL'S PHOTO WITH IUVARO'S BOOK, 2019

THE INTIMATE ARCHIVE: JOURNEY THROUGH PRIVATE PHOTOGRAPHS WITH DR FABIOLA IUVARO

MON 08 JUL 19:00 - 21:30

AT THE LIBRARY-, ST. MARTIN'S LANE 112, LONDON, WC2N4BD

Dr Fabiola Iuvaro will be at the launch to talk about her work

Speeches at 7pm

RSVP essential by 7th July

Email: fabiola.iuvaro@gmail.com

This event is free, but tickets must be booked.

The Library is a member's club, so please do not use the Library website to book your place, but if you wish to attend the event, please contact us at this e-mail address: fabiola.iuvaro@gmail.com

The book is the result of my Doctorate research's project into the archive of Dr William Crocker at the Department of Anthropology at the National Museum of Natural History in Washington D.C. The archive contains more than 54 years of the anthropologist's fieldwork among the Canela Indians of Brazil and it forms one of the largest visual collections of research concerning the native people of South-America. Until now, these recordings have been largely unexamined and academically undervalued. My work collects these data, examines Crocker's archival material and initiates a conversation to connect different times, objects and memories. The 'archival impulse' of my study helps signify the urgent turn towards the questioning and reconstruction of past events and philosophies. Crocker's visual collection brings alive the interior space of family interactions; the physical space of the Canela intimate life becomes increasingly important. Many of the crucial events depicted in his photos take place indoors, in the female space of the Canela rooms. Before the second half of the 20th century, anthropological interviews of women were limited. If in the 1950s, Crocker's main research assistants, as he called them, were Canela men, Crocker's photos show his understanding that the role of women within the family setting was very important to maintain a high level of social cohesion. They also speak to the dangers and pleasures of falling in love. By communicating visually, the range of relationships that we all are likely to encounter in ordinary life, Crocker introduced something closer to what I call the 'ordinary morality of life'. And that is Crocker's contribution to the development of social anthropology. My knowledge of the Canela people was based on secondary sources (archival) rather than of ethnography and primary data sources, although the importance of this material can be linked to what Oziel (a nephew of two of Crocker's important research assistants, Maria Cashiado and Caso Pedro Cashiado), wrote to me recently. He sadly reported to me how the older members of his community were dying, including Abilio Tami, an important ceremonial expert and very knowledgeable about the community. He appeared in much of Crocker's photographs, which I analysed at the Smithsonian. Oziel proudly expressed his contentment, saying that he was fortunate enough to know him, and he also posits how today, Tephot (Franceschino) is one of the few elders, still alive, keeping all the secrets of the Canela tradition. I was struck by the ways in which we talked about the past of his community, a past heavily mediated by Crocker's presence among the group, in particular by the use of the anthropologist's recording techniques through the photographs and videos. *"Since we, the younger men, do not know how our festivals were originally performed, we are losing our traditions and our culture. So, where are we going to find our original festivals? We are going to find them in the archive made by Senhor Croque (which will help us) teach them to the adolescents"*(Skype conversation Iuvaro and Oziel, July, 2017). When I sent a few of the photographs I have in my book to Oziel, such as Figure 4.7, he soon replied to me saying: *"Do you know who the man is in the picture?" He later replied: "He is Paulo Adriano"*. At the time, I already had this information, but the enthusiasm of Oziel and his obvious interest in recognising one of his older friends, was a very important thing for him. These images have already started to become a treasure trove of the Canela past, and my study shows how the silence of the archive can be transformed into an instance of 'memory making', mining deeper into the different parts of the group's consciousness than words alone can. My work onto Crocker's archive teaches and directs our attention to an important existential human predicament, namely the importance to memorialize. And this idea, if you think about it, can only fill you with hope.

