

# Susan Caperna Lloyd collection



**American Folklife Center, Library of Congress  
Washington, D.C.  
2023**

Contact information: <https://hdl.loc.gov/loc.afc/folklife.contact>

Catalog Record: <https://lcn.loc.gov/2019655202>

Additional search options available at: <https://hdl.loc.gov/loc.afc/eadafc.af022012>

Prepared by Sara Ludewig

Finding aid encoded by Sara Ludewig, May 2023

Revised October 2023

## Collection Summary

**Title:** Susan Caperna Lloyd collection

**Inclusive Dates:** 1961-2020

**Call No.:** AFC 2018/064

**Creator:** Lloyd, Susan Caperna

**Extent (whole collection):** approximately 18,210 items

**Extent (whole collection):** 59 containers

**Extent (manuscripts):** 6.4 linear feet

**Extent (manuscripts):** 1 text file : digital ; txt

**Extent (sound recordings):** 22 sound cassettes : analog

**Extent (sound recordings):** 1 sound disc : analog ; 7 in.

**Extent (moving images):** 72 videocassettes (Betacam) : analog

**Extent (moving images):** 32 videocassettes (Betacam SP) : analog

**Extent (moving images):** 22 videocassettes (VHS) : analog

**Extent (moving images):** 6 videocassettes (VHS-C) : analog

**Extent (moving images):** 1 videocassette (U-matic video) : analog

**Extent (moving images):** 20 videocassettes (Hi 8) : analog

**Extent (moving images):** 1 film reel (1 in.) : analog

**Extent (moving images):** 1 videocassette (MiniDV) : digital

**Extent (moving images):** 7 video discs (DVD) : digital ; 4 3/4 in.

**Extent (moving images):** 23 video files : digital, ifo, vob, mov, mp4

**Extent (graphic materials):** 424 photographs : film negatives, black and white ; 120 mm

**Extent (graphic materials):** 2,185 photographs : film negatives, black and white ; 35 mm

**Extent (graphic materials):** 21 photographs : film negatives, black and white ; 4 x 5 in.

**Extent (graphic materials):** 3,852 photographs : color transparencies ; 35 mm

**Extent (graphic materials):** 24 photographs : prints, black and white ; various sizes

**Extent (graphic materials):** 2 portfolios (36 photographs) : gelatin silver prints on card mounts, black and white ; 13 x 15 in.

**Extent (graphic materials):** 2 portfolios (29 photographs) : gelatin silver prints on card mounts, black and white ; 15 x 18 in.

**Extent (graphic materials):** 5 portfolios (121 photographs) : Ultrachrome archival inkjet prints, color ; 19 x 13 in.

**Extent (graphic materials):** 1 portfolio (14 photographs) : gelatin silver prints on card mounts, sepia ; 16 x 20 in.

**Extent (graphic materials):** 1 portfolio (18 photographs) : prints with original writing above and below with 2 prints on each card mount ; 17 x 12 in.

**Extent (graphic materials):** 1 portfolio (14 photographs) : gelatin silver prints, black and white ; 8 x 10 in.

**Extent (graphic materials):** 4 portfolios (111 photographs) : Ultrachrome archival inkjet prints, black and white ; 19 x 13 in.

**Extent (graphic materials):** 5,559 still image files : digital, jpg

**Language:** Collection material in English, Spanish, Japanese, French, Italian, German, Xhosa, Pashto, and Turkish.

**Location:** American Folklife Center, Library of Congress, Washington, D.C.

**LC Catalog record:** <https://lccn.loc.gov/2019655202>

**Summary:** Photographs, writings, films, and ephemera comprising the professional archive of photographer Susan Caperna Lloyd. Includes documentation, mainly through photography and film, of Catholic Holy Week religious ritual as well as ethnographic documentation of folk traditions from around the world.

## Provenance

Susan Caperna Lloyd; Purchase; 2018, 2020.

## Accruals

No further accruals expected.

## Processing History

The Susan Caperna Lloyd collection was processed by Sara Ludewig between November 2022 and May 2023.

Digital materials were assigned AFC ID numbers upon acquisition. Sara Ludewig only minimally arranged files in [afc2018064\\_dc001](#) and did not arrange any other files. The optical discs that originally housed digital files were retained as part of the collection. The optical disc labeled [afc2018064\\_dc009](#) was not playable and Sara Ludewig deaccessioned it from the collection.

## Copyright Status

Duplication of collection materials may be governed by copyright and other restrictions.

## Access and Restrictions

The Susan Caperna Lloyd collection is open to research. To request materials, please contact the Folklife Reading Room at <https://hdl.loc.gov/loc.afc/folklife.contact>

Certain restrictions to use or copying of materials may apply.

## Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], Susan Caperna Lloyd collection (AFC 2018/064), American Folklife Center, Library of Congress, Washington, D.C.

## Biographical Note

Susan Caperna Lloyd is an author, photographer, and filmmaker. She holds an Master of Fine Arts degree from the University of Oregon and her work incorporates elements of folklife, ethnography, religious studies, and anthropology.

## Scope and Content

The collection documents Lloyd's expansive and varied career as an author, photographer, and filmmaker documenting folk rituals and customs around the world. A large portion of the collection focuses on Catholic Holy Week and Easter time folk religious rituals in the Philippines, Italy, Spain, New Mexico, Guatemala, and Mexico. Primarily through photographs, Lloyd recorded the adaptation of Catholic Holy Week rituals to include local folk customs. In addition to materials related to Holy Week folk rituals, Lloyd's work contains ethnographic documentation in the form of photographs, films, and writings from North, Central, and South America, Europe, Asia, and Africa regarding festivals, foodways, music, dance, anti-nuclear activism, Basque, Roma, Native American, and Latinx cultures. The collection includes journals and photographs from the entirety of Lloyd's career, beginning with her early work as a photographer and including her many research trips over the years. The production of Lloyd's documentary films, including *The Last Zapatista*, *Processione: A Sicilian Easter*, and *The Baggage*, are represented in the collection through film footage and production files. The descriptions found in this finding aid of material in the collection were provided by the donor, Susan Caperna Lloyd.

## Arrangement

The Susan Caperna Lloyd collection is organized in 18 series according to major projects in Lloyd's career. Materials are arranged chronologically within each series.

- [Series 1: Academic, personal, and professional files \(1961-1998\)](#)
- [Series 2: Early photographic work \(1972-1986\)](#)
- [Series 3: Mexico \(1971-2002, 2018, bulk: 1972-2002, 2018\)](#)

- [Series 4: Ecuador and Peru \(1977-1978\)](#)
- [Series 5: Southwest United States \(1978-2004, 2012\)](#)
- [Series 6: France and England \(1978-1986, 2001-2002, 2012\)](#)
- [Series 7: Holy Week religious ritual \(1978-2020\)](#)
- [Series 8: Oregon \(1978-1991, 2020\)](#)
- [Series 9: Italian heritage and Italy \(1978-2020\)](#)
- [Series 10: South Africa \(1984-1987\)](#)
- [Series 11: Japan \(1987-1994\)](#)
- [Series 12: Basque culture \(1968-1998, bulk: 1989-1998\)](#)
- [Series 13: Cuba \(1998-2004\)](#)
- [Series 14: Afghanistan \(2005-2006\)](#)
- [Series 15: Turkey \(2006\)](#)
- [Series 16: Kali folklore \(1960, 1980, 2005, 2012-2014, bulk: 2012-2014\)](#)
- [Series 17: India \(2014\)](#)
- [Series 18: Other folklife projects \(1977-2014\)](#)

## Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

### People

Castillo Morales, Juan, -1938.  
 Lloyd, Susan Caperna, collector, creator.  
 Lloyd, Susan Caperna--Archives.  
 Lloyd, Susan Caperna--Correspondence.  
 Zapata, Emiliano, 1879-1919.

### Organizations

Ejército Zapatista de Liberación Nacional (Mexico)

### Subjects

All Souls' Day.  
 Antinuclear movement.  
 Basque Americans--Social life and customs.  
 Catholics--Italy.  
 Catholics--Mexico.  
 Catholics--Spain.  
 Crucifixion.  
 Folk religion.  
 Holy Week--Rites and ceremonies.  
 Italian American families--Biography.  
 Mayas--Religion.  
 Modoc Indians.  
 Navajo Indians--Social life and customs.  
 Processions, Religious.  
 Pueblo dance--New Mexico.  
 Tarahumara Indians--Rites and ceremonies.  
 Yaqui Indians--Arizona.  
 Yaqui Indians--Religion.

### Places

Afghanistan--Social life and customs.  
 Cuba--Social life and customs.  
 Ecuador--Social life and customs.

England--Social life and customs.  
France--Social life and customs.  
Guatemala--Religious life and customs.  
India--Religious life and customs.  
India--Social life and customs.  
Japan--Religious life and customs.  
Mexico--Folklore.  
Mexico--Religious life and customs.  
Mexico--Social life and customs.  
New Mexico--Religious life and customs.  
New Mexico--Social life and customs.  
Oregon--Social life and customs.  
Peru--Social life and customs.  
Philippines--Religious life and customs.  
South Africa--Social life and customs.  
Turkey--Social life and customs.

**Form/Genre**

Manuscripts.  
Photographs.  
Sound recordings.  
Video recordings.

## Description of Series

### Container

#### Series

##### [Series 1: Academic, personal, and professional files](#)

##### [Series 2: Early photographic work](#)

Portfolios and negatives from Lloyd's early work as a photographer. Features photographs from her early world travels.

##### [Series 3: Mexico](#)

Additional material collected by Lloyd in Mexico, related to Holy Week religious ritual, can be found in [Series 7](#).

##### [Subseries 1: General](#)

##### [Subseries 2: Zapatistas](#)

##### [Series 4: Ecuador and Peru](#)

##### [Series 5: Southwest United States](#)

Additional material collected by Lloyd in the Southwest United States, related to Holy Week religious ritual in New Mexico and Arizona, can be found in [Series 7](#).

##### [Series 6: France and England](#)

Additional material collected by Lloyd in France, related to Kali folklore, can be found in [Series 16](#).

##### [Series 7: Holy Week religious ritual](#)

##### [Subseries 1: General](#)

##### [Subseries 2: Sicily, Italy](#)

##### [Subseries 3: New Mexico](#)

##### [Subseries 4: The Philippines](#)

##### [Subseries 5: Guatemala](#)

##### [Subseries 6: Mexico](#)

##### [Subseries 7: Spain](#)

##### [Series 8: Oregon](#)

##### [Subseries 1: General](#)

##### [Subseries 2: Anti-nuclear movement](#)

**Series 9: Italian heritage and Italy**

Additional material collected by Lloyd in Italy, related to Holy Week religious ritual, can be found in [Series 7](#).

**Series 10: South Africa**

**Series 11: Japan**

**Series 12: Basque culture**

**Series 13: Cuba**

**Series 14: Afghanistan**

**Series 15: Turkey**

**Series 16: Kali folklore**

**Series 17: India**

Additional material collected by Lloyd in India, related to Kali folklore, can be found in [Series 16](#).

**Series 18: Other folk life projects**

**Subseries 1: Posters and signs**

**Subseries 2: United States**

**Subseries 3: Canada**

Additional material collected by Lloyd in Canada, related to Kali folklore, can be found in [Series 16](#).

**Subseries 4: Panama**

**Subseries 5: Thailand**

**Subseries 6: Greece and Crete**

**Subseries 7: Argentina and Uruguay**

**Subseries 8: Hungary, Switzerland, and Austria**

**Subseries 9: Morocco and Spain**

Additional material collected by Lloyd in Spain, related to Holy Week religious ritual, can be found in [Series 7](#).

**Subseries 10: Nicaragua**

# Container List

Container	Contents
<b>Series 1: Academic, personal, and professional files</b>	
BOX/FOLDER 35/2	Girl Scouts, Medford, Oregon, 1961 Girl Scout cross country hike journal/camp songs/sketches, southern Oregon. <b>Extent:</b> 1 notebook
BOX/FOLDER 35/3	Miscellaneous writings, 1961-1994 <b>Extent:</b> 1 folder Poems and other writings; Dreams, 1961-1984 1961-1965 poems and other writings by Lloyd from a creative writing workshop at Jackson County Committee for the Study of Able and Gifted Children that Lloyd was selected to attend. Dreams, 1978-1984. Themes reflect Lloyd's formative years as she struggled to maintain her art while being dedicated to motherhood and raising her two sons. <b>Item ID:</b> AFC 2018/064: ZZ-01 Poems, 1963-1994 Themes range from Lloyd's high school imitation of Bob Dylan's song lyrics to later reflections on motherhood and its impact on her art. <b>Item ID:</b> AFC 2018/064: ZZ-02
BOX/FOLDER 35/4	Creative writing workshop, Southern Oregon University (1 of 2), 1964 Folder containing poems and writings by Susan (Caperna) Lloyd composed at Jackson County Committee for the Study of Gifted and Able Children's workshop at Southern Oregon University, winter, 1964. Lloyd was selected to attend this course while still in high school. Also includes the anthology of the class writings, including Lloyd's. <b>Extent:</b> 1 binder
BOX/FOLDER 35/5	Creative writing workshop, Southern Oregon University (2 of 2), 1964 Folder containing poems and writings by Susan (Caperna) Lloyd composed at Jackson County Committee for the Study of Gifted and Able Children's workshop at Southern Oregon University, winter, 1964. Lloyd was selected to attend this course while still in high school. Also includes the anthology of the class writings, including Lloyd's. <b>Extent:</b> 1 notebook
BOX/FOLDER 35/6	Drawings and sketches, 1965-1970 University of Oregon art classes. <b>Extent:</b> 1 notebook
BOX/FOLDER 35/7	Freemesser photography workshop, 1973-1974 First photography workshop, Bernard Freemesser's summer traveling workshop through the west, summer 1973. Trip with mother, Gail Caperna, 1974. <b>Extent:</b> 1 notebook
BOX/FOLDER 35/8	Dreams, 1974-1977 Record of dreams during MFA program, University of Oregon. <b>Extent:</b> 1 notebook
BOX/FOLDER 35/9	Basic Design - Color Theory notebook, 1975-1976 Robert Kostka, professor, MFA program, University of Oregon. <b>Extent:</b> 1 notebook
BOX/FOLDER 35/10	History of Photography courses, 1975-1977 Bernard Freemesser, professor, MFA program, University of Oregon.



## Series 1: Academic, personal, and professional files

Container	Contents
	<b>Extent:</b> 1 notebook
BOX/FOLDER 35/11	MFA journal, 1975-1978 Professor Kostka, MFA program, University of Oregon. Observations on art, reviews, inspirations, notes from Bob Kostka's Basic Design classes.
	<b>Extent:</b> 1 notebook
BOX/FOLDER 36/1	History of Photography notebook, 1976 Bernard Freemesser, Professor, MFA program, University of Oregon.
	<b>Extent:</b> 1 notebook
BOX/FOLDER 36/2	History of Photography notebook, 1977 Bernard Freemesser, Professor, MFA program, University of Oregon.
	<b>Extent:</b> 1 notebook
BOX/FOLDER 41/4	Susan Lloyd photography workshops, 1977-1978 Posters advertising photography workshops in which Susan Lloyd taught: Oregon Photography Workshop, Eugene, Oregon, summer 1977; Northwest Artists Workshop, Portland, Oregon, August 18-27, 1978; Aesthetics of Photography, Portland, Oregon, August 2-8, 1978.
	<b>Extent:</b> 1 folder
BOX/FOLDER 41/5	Susan Lloyd photography exhibitions, 1977-2010 Miscellaneous Susan Lloyd photography exhibition announcements in the U.S., England, and Italy.
	<b>Extent:</b> 1 folder
BOX/FOLDER 36/3	Latin American Art History, University of Oregon course, MFA program, 1978
	<b>Extent:</b> 1 notebook
BOX/FOLDER 36/4	Personal journal and dreams, 1978-1982 Record of struggle to make personal experience visual through photography and themes of light, religion, birth/death; third trip to Mexico while pregnant, dreams, balancing motherhood and photography career in isolation in California after MFA program, University of Oregon. First serious documentation of people and use of writing with photographs through <a href="#">Portfolio 2: Sequences/Self-Portraits</a> and <a href="#">Portfolio 3: Copy Photographs</a> using old family pictures, interview with photographer Frederick Sommer, Prescott, Arizona.
	<b>Extent:</b> 1 notebook
BOX/FOLDER 36/5	Southern Oregon University, Ashland, Oregon workshops with Professor Don Kay (Photoshop), 1998 First experiments with Photoshop with Don Kay. First writings about how to incorporate digital ideas into photography.
	<b>Extent:</b> 1 folder
BOX/FOLDER 36/6	[Susan Lloyd's professional portfolio], undated
	<b>Extent:</b> 1 folder
<b>Series 2: Early photographic work</b>	
Portfolios and negatives from Lloyd's early work as a photographer. Features photographs from her early world travels.	
	Early work, 1972-1978
BOX 23	Susan Lloyd with 4x5 camera, 1974 <b>Item ID:</b> AFC 2018/064: SL-4x5-01 – SL-4x5-02 <b>Extent:</b> 2 black-and-white negatives (4 x 5 inch)
BOX 23	Susan Lloyd self portrait, 1974-1976 <b>Item ID:</b> AFC 2018/064: SL-4x5-03 – SL-4x5-04

## Series 2: Early photographic work

Container	Contents
BOX 23	<p><b>Extent:</b> 2 black-and-white negatives (4 x 5 inch)</p> <p>Cloud reflections in puddle, 1976</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-05</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p> <p><b>See:</b> <a href="#">Portfolio 1, Print 1</a></p>
BOX 23	<p>Tom, 1976</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-06</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p> <p><b>See:</b> <a href="#">Portfolio 1, Print 16</a></p>
BOX 23	<p>Deschutes River rocks, 1972</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-07</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p> <p><b>See:</b> <a href="#">Portfolio 1, Print 2</a></p>
BOX 23	<p>Sand patterns, 1976</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-08</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p> <p><b>See:</b> <a href="#">Portfolio 1, Print 3</a></p>
BOX 23	<p>Tom's hands, 1976</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-09</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p> <p><b>See:</b> <a href="#">Portfolio 1, Print 18</a></p>
BOX 23	<p>Salida Coca-Cola Bottling Company, 1972</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-10</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>Idaho World Building, 1972</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-11</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>Pierre County Court House, 1972</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-12</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>Christ Nazareno santo, 1978</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-13</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>Santa Rosalia santo, 1978</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-14</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>Sofa display, 1974</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-15</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>Victorian eyelid window, 1972</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-16</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>
BOX 23	<p>White house ruins, Canyon de Chelly, 1973</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-17 – SL-4x5-19</p> <p><b>Extent:</b> 3 black-and-white negatives (4 x 5 inch)</p>
BOX 23	<p>Butte, Montana, 1972</p> <p><b>Item ID:</b> AFC 2018/064: SL-4x5-20</p> <p><b>Extent:</b> 1 black-and-white negative (4 x 5 inch)</p>

## Series 2: Early photographic work

### Container

### Contents

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BOX 23

Sand patterns, 1976

**Item ID:** AFC 2018/064: SL-4x5-21

**Extent:** 1 black-and-white negative (4 x 5 inch)

BOX 43

Portfolio 1: *Early Work*, 1972-1983

**Artist's statement:** The photographs in this portfolio of silver prints were made during Susan Lloyd's graduate school days in the Master of Fine Arts program at the University of Oregon, 1975-1978. Using a 2.25 x 2.25 inch Rolleiflex twin lens reflex camera, a 2.25 x 2.75 inch view camera, and a 4 x 5 inch Calumet view camera, her photographs strive for rich tonality from black to white and utilize the zone system of negative exposure and printing popularized by Ansel Adams and Edward Weston; as well, Lloyd mixed her own print developer, using Edward Weston's Amidol formula. Photographing with a tripod because of the view cameras, Lloyd sought still subjects. She focused always on natural light that revealed a subject's innermost nature. Her interest in a deeper revelation of character in the people she photographed led to her conversion to documentary photography several years later.

**Extent:** 1 portfolio (19 photographs) : gelatin silver prints on card mount , black and white ; 13 x 15 inch

Print 1: Cloud reflections in puddle, 1976

Eugene, Oregon street scene.

**See:** [AFC 2018/064: SL-4x5-05](#)

Print 2: Deschutes River rocks, 1972

Scene on Deschutes River near Tumalo, Oregon.

**See:** [AFC 2018/064: SL-4x5-07](#)

Print 3: Sand patterns, 1976

Beach scene Pacific coast, Florence, Oregon.

**See:** [AFC 2018/064: SL-4x5-08](#)

Print 4: Chan Chan, Peru, 1977

Adobe ruins.

**See:** [AFC 2018/064: SL-04-01](#)

Print 5: Ayacucho, Peru, 1977

Adobe wall ruins.

**See:** [AFC 2018/064: SL-05-04](#)

Print 6: Erika, 1978

Erika with cross, Eugene, Oregon.

**See:** [AFC 2018/064: SL-02-02](#)

Print 7: Erika, 1978

Erika's hands, Eugene, Oregon.

**See:** [AFC 2018/064: SL-02-02](#)

Print 8: Motel cactus, 1977

Cactus in Tucson, Arizona, motel garden.

**See:** [AFC 2018/064: SL-26-13](#)

Print 9: Tom in hallway, 1978

Rome, Italy hotel.

**See:** [AFC 2018/064: SL-26-10](#)

Print 10: Angela's bedroom, 1977

Childhood bedroom of Angela Caperna, sister of photographer Susan Lloyd, Medford, Oregon.

**See:** [AFC 2018/064: SL-26-06](#)

Print 11: Tom in hat on bed, 1977

Portland, Oregon.

## Series 2: Early photographic work

### Container

### Contents

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- See:** [AFC 2018/064: SL-26-08](#)  
Print 12: Boat, 1976  
Drydock, Florence, Oregon.
- Print 13: San Xavier Mission, 1977  
Tucson, Arizona.  
**See:** [AFC 2018/064: SL-01-03](#)
- Print 14: Mosaic, 1983  
Mosaic and angel, Enna, Sicily.  
**See:** [AFC 2018/064: SL-26-01](#)
- Print 15: Angela, 1977  
Eugene, Oregon.  
**See:** [AFC 2018/064: SL-26-05](#)
- Print 16: Tom, 1976  
Tom Lloyd, husband of photographer Susan Lloyd, Eugene, Oregon.  
**See:** [AFC 2018/064: SL-4x5-06](#)
- Print 17: Tom's back, 1976  
Tom Lloyd, husband of photographer Susan Lloyd, Eugene, Oregon.  
**See:** [AFC 2018/064: SL-26-02](#)
- Print 18: Tom's hands, 1976  
Tom Lloyd, husband of photographer Susan Lloyd, Eugene, Oregon.  
**See:** [AFC 2018/064: SL-4x5-09](#)
- Print 19: Michael, 1978  
Michael Besh, friend and member of photography program at University of Oregon,  
Eugene, Oregon.  
**See:** [AFC 2018/064: SL-26-15](#)
- Print 20: British Museum, 1978  
London, England 1978.  
**See:** [AFC 2018/064: SL-26-14](#)
- BOX 23** Early work medium format, 1974  
**Item ID:** AFC 2018/064: SL-27-01  
**Extent:** 7 black-and-white negatives (120 mm)  
**Notes from original housing:** Susan with view camera  
**Film type:** Kodak
- BOX/FOLDER 38/7** [Original housing from AFC 2018/064: SL-27]  
**Extent:** 1 folder
- BOX 22** Artists: Ruth Bernhard, Jerry Robinson, Bob Kostka, 1974-1985  
**Item ID:** AFC 2018/064: SL-25-01 – SL-25-03  
**Extent:** 26 black-and-white negatives (120 mm)  
**Notes from original housing:** SL-25-01: Jerry Robinson, photographer; SL-25-02: Ruth Bernhard, San Francisco at her studio; SL-25-03: Bob Kostka, artist; Complete.  
**Film type:** Kodak
- BOX/FOLDER 38/5** [Original housing from AFC 2018/064: SL-25]  
**Extent:** 1 folder
- BOX 22** Early work medium format, 1976-1986  
Sicily, mosaic, 1983  
**Item ID:** AFC 2018/064: SL-26-01  
**Extent:** 1 black-and-white negatives (120 mm)  
**See:** [Portfolio 1, Print 14](#)  
**Film type:** Ilford

## Series 2: Early photographic work

Container	Contents
BOX 22	Tom's back, 1976 <b>Item ID:</b> AFC 2018/064: SL-26-02 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 17</a> <b>Film type:</b> Ilford
BOX 22	Cesira Caperna, Veroli, Italy, 1983 <b>Item ID:</b> AFC 2018/064: SL-26-03 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>Film type:</b> Kodak
BOX 22	Belle with eyes closed, Pendleton, Oregon, 1978 <b>Item ID:</b> AFC 2018/064: SL-26-04 <b>Extent:</b> 2 black-and-white negatives (120 mm) <b>Film type:</b> Kodak
BOX 22	Angela, 1977 <b>Item ID:</b> AFC 2018/064: SL-26-05 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 15</a> <b>Film type:</b> Kodak
BOX 22	Angela's bedroom, 1977 <b>Item ID:</b> AFC 2018/064: SL-26-06 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 10</a> <b>Film type:</b> Ilford
BOX 22	Tom on bed, 1977 <b>Item ID:</b> AFC 2018/064: SL-26-07 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>Film type:</b> Kodak
BOX 22	Tom in hat on bed, 1977 <b>Item ID:</b> AFC 2018/064: SL-26-08 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 11</a> <b>Film type:</b> Kodak
BOX 22	Sky in poncho, Santa Fe, New Mexico, 1986 <b>Item ID:</b> AFC 2018/064: SL-26-09 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>Film type:</b> Kodak
BOX 22	Tom in hallway, Rome, 1978 <b>Item ID:</b> AFC 2018/064: SL-26-10 <b>Extent:</b> 1 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 9</a> <b>Film type:</b> Kodak
BOX 22	Saguaro cactus, Tucson, Arizona, 1977 <b>Item ID:</b> AFC 2018/064: SL-26-11 <b>Extent:</b> 1 black-and-white negatives (120 mm)
BOX 22	Tarp (covering tractor), 1977 <b>Item ID:</b> AFC 2018/064: SL-26-12 <b>Extent:</b> 2 black-and-white negatives (120 mm) <b>Film type:</b> Kodak

## Series 2: Early photographic work

Container	Contents
BOX 22	Motel cactus, Tucson, Arizona, 1977 <b>Item ID:</b> AFC 2018/064: SL-26-13 <b>Extent:</b> 3 black-and-white negatives (120 mm) <b>Film type:</b> Ilford
BOX 22	British Museum Sphinx, 1978 <b>Item ID:</b> AFC 2018/064: SL-26-14 <b>Extent:</b> 3 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 20</a> <b>Film type:</b> Ilford
BOX 22	Michael Besh, 1978 <b>Item ID:</b> AFC 2018/064: SL-26-15 <b>Extent:</b> 12 black-and-white negatives (120 mm) <b>See:</b> <a href="#">Portfolio 1, Print 19</a> <b>Film type:</b> Kodak
BOX/FOLDER 38/6	[Original housing from AFC 2018/064: SL-26] <b>Extent:</b> 1 folder
BOX/FOLDER 24/1	[Exhibitions of early photographic work], 1978-1982 <b>Extent:</b> 1 folder
BOX 44	Portfolio 2: <i>Sequences/Self-Portraits</i> , 1979-1982 <b>Artist's statement:</b> This portfolio of Sequences/Self-Portraits were made from 1979-1982, before the time of "Selfies" popularized much later with the advent of digital cameras. They came into being because of a need to understand my changing self when I became pregnant at age thirty-two. The use of multiple imagery expressed what one image could not and was also a filmic idea. I found the self-portrait to be invaluable in really "seeing" myself and my growing child. The frames of each sequence were made in order in the camera on negative film, and occurred together "in sequence." They were then printed as a whole, so there was no cutting or manipulation. I also developed the use of words to accompany the images, feeling that the sequences were much like poems, each image in the sequence a word-picture and part of a greater whole which was, in itself, part of something else even greater. The use of writing longer captions with these sequences led to my eventual development as an author with continued pursuits in photography and film. <b>Extent:</b> 1 portfolio (15 photographs) : black-and-white gelatin silver prints on card mounts ; 15 x 18 inch Print 1: To find room in a room of one's own, June 1979 Print 2: In this journey we are alone, June 1979 Print 3: Chod - When the holy Milarepa finds the body of his dead mother he lies on it for three days to overcome his fears of it (Buddhist text), March 1980 Print 4: When we arrived in Albuquerque we truly had left home, July 1980 Print 5: Mothers, children, March 1980 Print 6: I had another falling off the mountain dream last night, February 1980 Print 7: As I have given birth to you, so have you to me, July 1980 Print 8: Dog mask, man and dog, August 1980 Print 9: The child makes the Zen garden, August 1980 Print 10: The proper use for tools: for Gary Snyder (setting out to learn that which is already known), January 1981 Print 11: We can perceive through our child's play whatever that is standing between us and greater happiness, March 1981 Print 12: For Bob Kostka, who understands children's marks, April 1981 Print 13: I think you're dancing right away from me, June 1982

## Series 2: Early photographic work

### Container

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- Print 14: I was so protective of my Zen garden until you came along and threw a wrench into it. But actually I see that you have placed it well, June 1982
- Print 15: The role of the artist is to free the reality manifested in a thing so that others can see, July 1982
- BOX 23** Sequences/Self Portraits, 1979-1982
- Item ID:** AFC 2018/064: SL-33-01
- Extent:** 49 black-and-white negatives (35 mm)
- BOX 45** Portfolio 3: *Copy Photographs/Journal Excerpts*, 1981-1983
- Artist's statement:** Prints 1-7 consist of a selection of old family snapshots recopied on a copy stand then printed (including the grid upon which they were placed) on sheets of photographic paper. By using the grid, I wanted to show that the snapshots were, indeed, "copied." I sepia-toned the old snapshots on the print, suggesting that they existed in the past, and left room underneath the printed photograph in which to write a text. These writings were invoked by studying the completed photographs, for they brought up old family memories. They are an outgrowth of my *Sequences* and my first use of extended writing with photographs. These "Copy Photographs" represent another need to understand how we view ourselves and our children. Since we are all someone's child and possibly someone's parent, the cycle is endless. Old family snapshots can provide clues in unraveling the mysteries of family life. Photographs 8-14, the "Journal Excerpts," utilize written text and photographic fragments, made from a journal kept in Italy during 1983. I traveled there with my husband and young son after receiving a grant from the Oregon Arts Commission to document my family heritage in and around the towns where my Italian father had lived before migrating to the U.S. in 1922.
- Extent:** 1 portfolio (14 photographs) : black-and-white gelatin silver prints on card mounts ; 15 x 18 inch
- Print 1: Copy photograph #14: Dad, me, mother, Astoria (1953), 1981
- Print 2: Copy photograph #8: Myself, age five, and dad, New Jersey (1952), 1982
- Print 3: Copy photograph #16: Angela, myself, Shawn, seaside (1956), 1982
- Print 4: Copy photograph #17: Shawn, Angela, myself (1961), 1982
- Print 5: Copy photograph #19: Grandma Carolina, mother, Gary (1966), 1983
- Print 6: Copy photograph #21A: Grandma Carolina, Gary (two months), mother (1961), 1983
- Print 7: Copy photograph #21B: Ron, Gary (two months) and Gino Caperna (1961), 1983
- Print 8: Abbey of St. Thomas Aquinas, Fossanova (1983), 1983
- Print 9: Cesira Caperna, Veroli, Italy (1983), 1983
- Print 10: Grandma Carolina, Amelia, dad, Gino, Rome (1926), 1926
- Print 11: Rosaria's bedroom shrine to her dead husband, Terracina (1983), 1983
- Print 12: Mannequin, Sicily (1983), 1983
- Print 13: World War I monument with names of relatives, Veroli (1983), 1983
- Print 14: Manifestos of death, Terracina (1983), 1983
- Item ID:** AFC 2018/064: Susan Lloyd lecture, trajectory of early work, Southern Oregon University, May 6, 1982  
SR002

**Extent:** 1 sound cassette

### Series 3: Mexico

Additional material collected by Lloyd in Mexico, related to Holy Week religious ritual, can be found in [Series 7](#).

### Subseries 1: General

## Series 3: Mexico

Container	Contents
BOX/FOLDER 24/2	Mexico notebook, 1971-1976 First trips to Mexico/Baja; observation of culture and folk art leading to photo, film, writing projects. <b>Extent:</b> 1 notebook
BOX 21	Mulege Church, Erika, Mulege, Mexico, 1978 <b>Item ID:</b> AFC 2018/064: SL-02-01 – SL-02-02 <b>Extent:</b> 22 black-and-white negatives (120 mm) <b>Notes from original housing:</b> SL-02-01: Mulege Church, Nazareno; Missing 4-5; Scanned #7, printed 8/22; SL-02-02: Erika (Negative #11 in Portfolio 1, Print 7); Scanned #12 10/16, printed #12 10/16, printed #12 lighter version <b>Film type:</b> Kodak; Agfapan 100
BOX/FOLDER 36/10	[Original housing from AFC 2018/064: SL-02] <b>Extent:</b> 1 folder
BOX 21	Guaymas, Mexico, 1979 <b>Item ID:</b> AFC 2018/064: SL-06-01 – SL-06-05 <b>Extent:</b> 31 black-and-white negatives (120 mm); 51 black-and-white negatives (35 mm) <b>Notes from original housing:</b> SL-06-01: Guaymas Church and boys, Mexico; Missing 4-6, Scanned #1, #5 printed both 8/22/18; SL-06-02: Boys and Santos in Guayamas Church; Missing 1, 11; SL-06-03: Guaymas car repairman; church, crucifix on wall; Missing 1; SL-06-04: Guaymas Church and boys; 1-8, 14-18; Missing 9-13, 19-36; SL-06-05: Fragments (Miscellaneous) <b>Film type:</b> Kodak 6043; Kodak 6057; Kodak 5063
BOX/FOLDER 37/1	[Original housing from AFC 2018/064: SL-06] <b>Extent:</b> 1 folder
BOX 21	Mazatlán, Mexico, 1979 <b>Item ID:</b> AFC 2018/064: SL-07-01 – SL-07-07 <b>Extent:</b> 41 black-and-white negatives (120 mm) <b>Notes from original housing:</b> SL-07-01: Upward Christ, Mazatlán Cathedral, Mexico; Missing 4-6, 11-15, 16 and up, Scanned #3 9/12/18, printed #3 9/12/18; SL-07-02: Mazatlán Church statue, Mary; Tiny saint against wall; Missing 1-2, 9-12; SL-07-03: Mexico, Virgin with ex voto hearts; Missing 1, 11-12; SL-07-04: Mazatlán Church/ Chair; Frames 4, 5, 6 and 11, 12, 13 (fragments); scanned #5 8/22/18, printed 8/22/18; SL-07-05: Mazatlán graveyard; Fragments of three different rolls Kodak and Agfa; SL-07-06: Three statues in Church, Mazatlán; Scanned #1 9/12/18, printed #1 9/12/18; SL-07-07: Three statues in Church; Missing 1, 3-4, 9 and up <b>Film type:</b> Agfapan 25; Ilford FP4; Kodak
BOX/FOLDER 37/2	[Original housing from AFC 2018/064: SL-07] <b>Extent:</b> 1 folder
BOX 21	Guaymas, Mexico, 1979 <b>Item ID:</b> AFC 2018/064: SL-08-01 <b>Extent:</b> 7 black-and-white negatives (120 mm) <b>Notes from original housing:</b> Boy, Hotel de Guayamas; Missing 8-12 <b>Film type:</b> Kodak 6049
BOX/FOLDER 37/3	[Original housing from AFC 2018/064: SL-08] <b>Extent:</b> 1 folder
BOX/FOLDER 24/3	[Baja California, Mexico], 1984 Manuscripts and ephemera from Baja Mexico <b>Extent:</b> 1 folder



## Series 3: Mexico

### Container

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BOX/FOLDER 24/4

Baja California, Mexico notebook, 1984

Journal of one thousand mile Baja trip, notes became "The Baja Story" (about search for grey whales). Notes on Hippie beach culture pages 1-5, Mexican folk life pages 6-8. See [Q-01 and Q-02](#) for "The Baja Story."

**Extent:** 1 notebook

BOX 2

Hippie beach culture, Santispac Beach, Baja, Mexico, 1984

**Item ID:** AFC 2018/064: PH0341-PH0360

**Extent:** 20 color slides (35 mm)

341, Santispac Beach; 342, Van and decorated palapa hut; 343, Local Mexican with oysters in shell; 344, Selling jewelry from palapa hut; 345, Santispac Beach; 346, Couple from U.S. living in palapa hut; 347, Selling jewelry made of shells; 348, Man from U.S. in front of the palapa hut he lives in; 349, Bakery and restaurant; 350, Man from U.S. inside his palapa; 351, Reading in a beached boat; 352, Family from U.S. in front of palapa; 353, Cooking frijoles (beans); 354, Dogs fighting; 355, Man feeding pelicans; 356, Beer bottle fire pit; 357, Beach dog; 358, Close-up of pelican; 359, Fishing boat on the bay; 360, Swing-set in the bay's water.

BOX 3

Baja, Mexico, 1984

**Item ID:** AFC 2018/064: PH0361-PH0380

**Extent:** 20 color slides (35 mm)

361, Decorative bus; 362, Boy, Loreto motel; 363, Carnival sign, La Paz; 364, Mural painter working for carnival, La Paz; 365, Boys on bikes, Loreto; 366, Taco food truck; 367, Virgin of Guadalupe shrine in restaurant; 368, Leather shoes and huaraches for sale in market, La Paz; 369, Child and dog in doorway, Loreto; 370, Two girls selling Chiclets; 371, Spanish wall graffiti "Contra a represion;" 372, Shoe-shine boy, La Paz; 373, Wall painting of Amazon woman killing bull, La Paz; 374, Child in poncho with mother, La Paz; 375, Christ Santo, Mulege church; 376, La Ardilla performing squirrel dancing with Mexican flag, La Paz; 377, Surfers, Scammon Lagoon; 378, Man with lobster, Santispac Beach; 379, Poster with rock star in restaurant, La Paz; 380, End of pier, La Paz.

BOX 4

Folk art/desert motels/folk iconography, 1984-2002

**Item ID:** AFC 2018/064: PH0681-PH0700

**Extent:** 20 color slides (35 mm)

681, Hand-painted fish sign with political adverts on taco truck, Baja; 682, Shell plaque with shark jaws and deer head, Baja, restaurant; 683, Antique mining tool display on wall, Baja bodega; 684, Hand-painted Mayan nationalism sign, Playa del Carmen; 685, Desert motel and boys on bicycles, Loreto, Baja; 686, La Pinta, one of first "new" desert motels, Baja; 687, Pillowcases on line, desert motel, Baja; 688, Man at motel with parking bumpers in sand, Loreto, Baja; 689-690, Hand-painted whale mural, Guerrero Negro, Baja; 691, Hand-painted whale signs and bar, Guerrero Negro, Baja; 692, Hand-painted whale mural and store, Guerrero Negro; 693, Virgin Mary statue, Mulege Mission church, Baja; 694, Carved folk saint statue and saint paintings with coffee grinder; 695, Mulege Mission church made of local stones, Mulege, Baja; 696, Christ (Nazareno) statue with ex-votos on wrist, Mulege, Baja; 697, "Three Crosses of Todos Santos," Todos Santos, Yucatan; 698, Folk retablo (1961) depicting Christ at a deathbed, Tepoztlán; 699, Christ (Nazareno) statue with ex-votos on wrist, Mulege, Baja; 700, Santa Rosalia/Guadalupe/Mexican flag, Mulege Mission, Baja.

BOX/FOLDER 24/5

Mexico (Baja and Tijuana), 1984-1988, 2018

**Extent:** 1 folder

- "The Baja Story" by Susan Lloyd, *Flying Springbok Magazine*, pages 40-53, September 1984  
 About one thousand mile family bus trip to tip of Baja California, Mexico, including whale viewing and whale folk art motifs. Page 43 is [AFC 2018/064: PH0690](#). Story references [AFC 2018/064: PH0341-PH0380](#) and [AFC 2018/064: PH0681-PH0696](#).  
**Item ID:** AFC 2018/064: Q-01
- Manuscript (with corrections), "Baja Story," by Susan Lloyd about her quest for the grey whale in Mexico, 1988  
**Item ID:** AFC 2018/064: Q-02
- Day of the Dead poster featuring Juan Soldado image from independent artist's celebration honoring him and other "forgotten angels" who have died. Panteón Numero Uno (Cemetery Number One), Tijuana, Mexico, November 1-5, 2018  
 See [Portfolio 11](#) and Lloyd's description of the shrines to Juan Soldado in her [Mexico \(Tijuana\) notebook](#), pages 6-17 and 41-43.  
**Item ID:** AFC 2018/064: Q-03
- BOX/FOLDER 41/1** Day of the Dead, 2018  
 Advertisement for Día de los Muertos (Day of the Dead) at Panteón Numero Uno (Cemetery Number One) where ghost stories and legends about the folk saint, Juan Soldado, are enacted yearly at his shrine in the cemetery, Tijuana, Mexico  
**Extent:** 1 poster
- BOX/FOLDER 24/7** Mexico (Tijuana) notebook, 2018  
 Notes made at shrine of Mexican folk saint Juan Soldado, Tijuana, Mexico, on Day of the Dead. See [Portfolio 11](#) and [Mexico 2018-11](#).  
**Extent:** 1 notebook
- BOX 53** Portfolio 11: *Juan Soldado, Mexican Folk Saint*, 2018  
**Artist's statement:** In 1938 a young Army soldier stationed in Tijuana, Mexico was accused of the rape and murder of a young girl as he took a smoke break in a cemetery near the U.S.-Mexico border. He was apprehended only because he was near the crime scene and the charges were never proven in a kangaroo court conducted by the Mexican authorities. To settle the matter, the authorities allowed him the ley fugo -- a chance to "run" -- as the federales then shot him in the back. Juan soon became a folk hero, for the local people believed in his innocence and that a grave injustice had occurred. People began flocking to his tomb and shrines at Tijuana's Panteón Numero Uno (Cemetery Number One) that, through the years, have become pilgrimage sites for immigrants trying to cross the border into the U.S. Since Juan was an immigrant from southern Mexico and unjustly treated, the folk identify to this day with his suffering. Many flock to commune with him on the annual Day of the Dead when it is believed that the dead come back to visit. In praying to Juan Soldado, pilgrims hope that he will guide them as they ask for favors and leave petitions and offerings at his shrines as some journey to find successful passage to the U.S. The photographs in this portfolio were made during a Day of the Dead celebration where the ghost of Juan Soldado appeared, as well as the Catrina (portrayals of the rich as skeletons with pretentious hats), the Grim Reaper, and the ghosts of the young girl Juan Soldado was accused of raping and killing. Panteón Numero Uno, Tijuana, Mexico, November 2, 2018.  
**Extent:** 1 portfolio (14 photographs) : black-and-white Ultrachrome archival inkjet prints ; 19 x 13 inch  
**See:** [Mexico 2018-11](#)  
 Print 1: A car decorated with cobwebs and skeletons sits outside Panteón Numero Uno (Cemetery Number One) on the Day of the Dead in Tijuana, Mexico  
 Print 2: Pilgrims visit Juan Soldado's main shrine at Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico

- Print 3: Pilgrims at Juan Soldado's main shrine in Panteón Numero Uno (Cemetery Number One); wall plaques give thanks for his help and for arriving safely at their destinations. Day of the Dead, Tijuana, Mexico
- Print 4: A female (women represent the majority of visitors to Juan Soldado's shrine) hopes to gain entrance to the U.S. and asks the folk saint for his help and guidance. Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 5: A mother and her children visit the main shrine of Juan Soldado in Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 6: A pilgrim has left a printed prayer "to the soul of Juan Soldado" and a cigarette offering at his upper shrine in Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 7: Memorializing Juan Soldado's "smoke break" preceding his arrest, a pilgrim leaves a cigarette and note of supplication at Juan's main shrine. Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 8: A migrant woman visits the main shrine of Juan Soldado, invoking him to help her with safe passage to the U.S. Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 9: A pilgrim's thanksgiving at Juan Soldado's upper shrine commemorating the spot where he was killed: "gracias little soldier Juan for miracles God has granted me." Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 10: An actor portraying Juan Soldado's ghost appears in Panteón Numero Uno (Cemetery Number One) on the Day of the Dead, Tijuana, Mexico
- Print 11: An actor portraying Juan Soldado's ghost stands silently in front of Juan's main shrine at Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 12: Actors portraying Juan Soldado's ghost, Catrina, and the Grim Reaper in front of Juan Soldado's main shrine, dramatizing his story for onlookers
- Print 13: Young girls evoke the ghost of the girl that Juan Soldado was accused of raping and killing (although the folk believe in his innocence) standing in front of his main shrine, Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Print 14: A version of the girl Juan Soldado was accused of raping and killing appears in Panteón Numero Uno (Cemetery Number One), Day of the Dead, Tijuana, Mexico
- Tijuana, Mexico Day of the Dead, October 2018

**Digital ID:**

afc2018064\_dc001

- 1-3, 6-12, Shrine of folk saint Juan Soldado at Cemetery Number One in Tijuana Mexico;  
4, Old automobile decorated with cobwebs and skeleton on Tijuana street; 5, Actor playing role of folk saint Juan Soldado enters Cemetery Number One in Tijuana.

**Filepath:** Mexico 2018-11**Extent:** 12 still image files (jpg)**Subseries 2: Zapatistas****BOX 21**

Mexico Zapatistas, 1991

**Item ID:** AFC 2018/064: SL-17-01 – SL-17-06**Extent:** 177 black-and-white negatives (35 mm)**Notes from original housing:** SL-17-01: Zapatistas with Kids/Antonio Morelos - Acapulco; 2-36; SL-17-02: Ana Maria Zapata (daughter), Great grandchildren of Zapata at cuartel; 3-34, To scan: 24, 8; SL-17-03: Commemorativa; Over exposed, 2-23; SL-17-04: Bullfight, Ana Maria and brother; 3-36, Scanned #14; SL-17-05:

## Series 3: Mexico

### Container

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- Emeterio, Manuel Zapata and family; 3-36, Scanned #29, Emeterio holding Zapata picture, #16, Manuel with kids and angel.
- Film type:** Kodak 5063; Ilford
- BOX/FOLDER 37/12** [Original housing from AFC 2018/064: SL-17]
- Extent:** 1 folder
- BOX/FOLDER 24/8** Mexico Zapatistas notebook, 1991
- Acapulco culture, interviews with families of folk heroes Pancho Villa and Emiliano Zapata, words to Silva corrido, "El Exterminio de Morelos," analysis of folk hero stages, overview for book (became a film) on Zapata and "sleeping king" motif.
- Extent:** 1 notebook
- BOX/FOLDER 24/9** Zapata (1 of 4), 1991-1999
- Extent:** 1 folder
- Newspaper clipping, *El Universal*, Mexico Distrito Federal. Interview with Pancho Villa's son and Ana Maria Zapata, daughter of Emiliano Zapata, photocopy, May 2, 1991
- Item ID:** AFC 2018/064: G-01
- Letter from Manuel Zapata inviting Susan Lloyd to visit Zapata family to make film about his grandfather, folk hero Emiliano Zapata. Includes postmarked envelope, June 9, 1992
- Item ID:** AFC 2018/064: G-02
- Letter from Ana Maria Zapata, daughter of Emiliano Zapata to Susan Lloyd in support of planned film, November 24, 1992
- Item ID:** AFC 2018/064: G-03
- Letter from Susan Lloyd to David Maciel, Professor of History, University of New Mexico, about Zapata film, December 14, 1992
- Item ID:** AFC 2018/064: G-04
- Letter from Susan Lloyd to David Maciel about Zapata film, February 4, 1993
- Item ID:** AFC 2018/064: G-05
- Letter from David Maciel to Susan Lloyd about Zapata film, February 12, 1993
- Item ID:** AFC 2018/064: G-06
- Letter from Sam Brunk, professor of history at University of Nebraska, to Susan Lloyd about Zapata film, April 19, 1993
- Item ID:** AFC 2018/064: G-07
- Letter from Susan Lloyd to David Maciel, May 4, 1993
- Item ID:** AFC 2018/064: G-08
- Letter from Sam Brunk to Susan Lloyd, June 1, 1993
- Item ID:** AFC 2018/064: G-09
- Letter from Susan Lloyd to Dr. Ivan Trujillo, director of cinematography, Universidad Nacional Autónoma de Mexico, Mexico Distrito Federal, August 18, 1993
- Item ID:** AFC 2018/064: G-10
- Letter from Susan Lloyd to Sam Brunk, December 1, 1993
- Item ID:** AFC 2018/064: G-11
- Article by Susan Lloyd, "The Last Zapatista," *Ashland Daily Tidings*, page 15, December 7, 1993
- Item ID:** AFC 2018/064: G-12
- Letter from Susan Lloyd to John Womack, History Department, Harvard University, December 20, 1993
- Item ID:** AFC 2018/064: G-13
- Letter from Sam Brunk to Susan Lloyd, December 9, 1993
- Item ID:** AFC 2018/064: G-14

- Letter from Susan Lloyd to Dr. Ivan Trujillo, director of cinematography, Universidad Nacional Autónoma de Mexico, Mexico Distrito Federal, January 1994  
**Item ID:** AFC 2018/064: G-15
- Letter from Susan Lloyd to Sam Brunk, January 1994  
**Item ID:** AFC 2018/064: G-16
- Letter from John Womack, History Department, Harvard University, to Susan Lloyd, January 31, 1994  
**Item ID:** AFC 2018/064: G-17
- Letter from Sam Brunk to Susan Lloyd, February 28, 1994  
**Item ID:** AFC 2018/064: G-18
- BOX/FOLDER 24/10** Zapata (2 of 4), 1991-1999  
**Extent:** 1 folder
- Letter from Susan Lloyd to Dr. Ivan Trujillo, March 1994  
**Item ID:** AFC 2018/064: G-19
- Letter from Robert Haskett and Stephanie Wood, both Department of History, University of Oregon, to Susan Lloyd in support of Zapata film, March 2, 1994  
**Item ID:** AFC 2018/064: G-20
- Letter from Susan Lloyd to Jesus Silva, Mexican Embassy, Washington D.C., March 15, 1994  
**Item ID:** AFC 2018/064: G-21
- Letter from Susan Lloyd to David Maciel, March 9, 1994  
**Item ID:** AFC 2018/064: G-22
- Letter from Francisco Ochoa to Susan Lloyd about camera operator, March 17, 1994  
**Item ID:** AFC 2018/064: G-23
- Letter from Gail Silva, Film Arts Foundation, San Francisco, California, to Bishop Ruiz, about Susan Lloyd's film, March 22, 1994  
**Item ID:** AFC 2018/064: G-24
- Story by Susan Lloyd "The Last Zapatista," *Oregon Quarterly*, pages 6-7, 1994  
**Item ID:** AFC 2018/064: G-25
- Letter from Stephanie Wood to Susan Lloyd, April 15, 1994  
**Item ID:** AFC 2018/064: G-26
- Letter from Susan Lloyd to Alejandra Islas about cinematography for film, May 10, 1994  
**Item ID:** AFC 2018/064: G-27
- Letter from Sam Brunk to Susan Lloyd, May 16, 1994  
**Item ID:** AFC 2018/064: G-28
- Letter of support from Sam Brunk to Susan Lloyd, June 6, 1994  
**Item ID:** AFC 2018/064: G-29
- Letter from Susan Lloyd to John Womack, July 16, 1995  
**Item ID:** AFC 2018/064: G-30
- BOX/FOLDER 24/11** Zapata (3 of 4), 1991-1999  
**Extent:** 1 folder
- Press release on completed film *The Last Zapatista*, 1995  
**See:** [AFC 2018/064: G-02](#) and [AFC 2018/064: G-39](#) for description, reviews, and awards.
- Item ID:** AFC 2018/064: G-31
- Flyer announcing film showing *The Last Zapatista*, Meridian Gallery, San Francisco, July 1, 1995  
**Item ID:** AFC 2018/064: G-32

- Notes by Susan Lloyd about purpose and audience analysis for film presentations of *The Last Zapatista*, 1995  
**Item ID:** AFC 2018/064: G-33
- Letter from Geoffrey Ashe, British author, to Susan Lloyd about Zapata myth, July 31, 1995  
**Item ID:** AFC 2018/064: G-34
- Article about Emeterio Pantaleon, the subject of Susan Lloyd's film, *The Last Zapatista*, *The Mail Tribune* (Medford, Oregon), page 2A, August 9, 1995  
**See:** [AFC 2018/064: SL-18-01](#)  
**Item ID:** AFC 2018/064: G-35
- News release for film, *The Last Zapatista*, September 1995  
**Item ID:** AFC 2018/064: G-36
- Flyer announcing United States tours of film, *The Last Zapatista*, 1995  
**Item ID:** AFC 2018/064: G-37
- Article by Susan Lloyd, "The Winds of Zapatismo," *Oregon Quarterly*, 1996  
**See:** [AFC 2018/064: SL-18-05](#) for image in article. Also see Chiapas Zapatista images, [AFC 2018/064: SL-18-02-SL-18-08](#).  
**Item ID:** AFC 2018/064: G-38
- Distributor description of film, including reviews  
**See:** [AFC 2018/064: SL-17-05-29](#).  
**Item ID:** AFC 2018/064: G-39
- Letter of award notification for *The Last Zapatista*, August 27, 1998  
**Item ID:** AFC 2018/064: G-40
- BOX/FOLDER 25/1** Zapata (4 of 4), 1991-1999  
**Extent:** 1 folder
- Newsletter "Alternativa," published in Mexico. About Chiapas, Mexico Zapatistas, January 1996  
**Item ID:** AFC 2018/064: G-41
- Magazine, *La Guillotina*, published in Mexico about Chiapas, Mexico Zapatistas, 1994  
**Item ID:** AFC 2018/064: G-42
- Magazine, *La Guillotina*, published in Mexico, about Chiapas, Mexico Zapatistas, March-April, 1995  
**Item ID:** AFC 2018/064: G-43
- Manuscript of prologue and first chapter of book-in-progress, *Zapata, the Sleeping King: A Quest for Mexico's Mythic Hero*. This treatment looks at Zapata as a folk hero and his legacy in Mexico today, 1994  
**Item ID:** AFC 2018/064: G-44
- Political poster for P.A.R.M. party candidate running for local deputy in Morelos state, Mexico, showing his photograph with image of Zapata, illustrating co-option and identification with folk hero, Zapata, and his ideals, 1994  
**Item ID:** AFC 2018/064: G-45
- BOX 50** Portfolio 8: *Emiliano Zapata: Mexican Folk Hero*, 1992-1996  
**Artist's statement:** Emiliano Zapata, born of a peasant family in Anenecuilco, Mexico in 1879, was the southern leader of the Mexican Revolution (1910-1920). Joining forces with Pancho Villa, he led a movement to regain lands expropriated by colonial landowners that left Indians throughout Mexico in subjection. When alive Zapata was a hero because of his simple roots and his abdication of the presidency when it was offered. Tricked and assassinated in 1919 by government troops at Chinameca Hacienda, many throughout Mexico believed the body wasn't his. They created a folk legend around him; some said he escaped and "went to Arabia." Some still believe

he is alive and see his white horse running in the mountains. Or that he is hiding in a Morelos cave, waiting to come back to lead them again and restore their lands of corn, beans, and squash. With lands still expropriated, a Zapatista uprising in Chiapas state occurred in 1994; it was as if their hero had returned as Mayan Indians staged a revolt in his name, its battle cry "Viva Zapata." This portfolio, shot from 1992-1996, illuminates how Zapata's myth lives on in Mexico. Images include generations of the Zapata family at places associated with the Revolution, posters and billboards with slogans, masked Mayan Indians in Chiapas state and portraits of one of the last living revolutionaries, Emeterio Pantaleon (1896-2002), who fought with Zapata.

**Extent:** 1 portfolio (16 photographs) : black-and-white Ultrachrome archival inkjet prints ; 19 x 13 inch

Print 1: Emeterio Pantaleon holds a portrait of Emiliano Zapata at his home in Anenecuilco, Morelos, Mexico, April 1992

One of the last living veterans of the Mexican Revolution (1910-1920), Emeterio Pantaleon fought with Zapata's army in Morelos and believes Zapata didn't die in 1919 and went to Arabia. For information about Emeterio Pantaleon see [AFC 2018/064: G-12](#); [AFC 2018/064: G-25](#); [AFC 2018/064: G-31](#); [AFC 2018/064: G-35](#). See negatives [AFC 2018/064: SL-17-05](#).

Print 2: Emeterio Pantaleon tells stories about Zapata at his home in Anenecuilco, Morelos, Mexico, April 1992

In his mid-nineties, Pantaleon is still traveling horseback several miles out of town to work on his fields of corn, beans and squash. See negatives [AFC 2018/064: SL-17-05](#).

Print 3: Emeterio Pantaleon and photographer's son, Shane, heading to Pantaleon's ejido (plot), Anenecuilco, Morelos, Mexico, April 1992

See negatives [AFC 2018/064: SL-18-01](#).

Print 4: Emeterio Pantaleon and photographer's son, Shane, heading to Pantaleon's ejido (plot), Anenecuilco, Morelos, Mexico, April 1992

See negatives [AFC 2018/064: SL-18-01](#).

Print 5: Emeterio Pantaleon in his field wearing a Zapata picture button, Anenecuilco, Morelos, Mexico, April 1992

Emeterio fights to keep his land and the ideals for which Zapata fought. See negatives [AFC 2018/064: SL-18-01](#).

Print 6: Emeterio Pantaleon on horseback surveying his field, Anenecuilco, Morelos, Mexico, April 1992

See negatives [AFC 2018/064: SL-18-01](#).

Print 7: Diego and Ana Maria Zapata, son and daughter of Emiliano Zapata, Cuautla, Morelos, Mexico, April 1992

Paulina Ana Maria Zapata Portillo was born in 1915. She was one of three children recognized by Emiliano Zapata, who led his peasant army in a fight for land rights before he was killed in an ambush on April 10, 1919. Ana Maria Zapata had worked for the Morelos state government and served as a lawmaker in the state legislature. She died at ninety-four in 2010. For more information about Ana Maria, see [AFC 2018/064: G-01](#); [AFC 2018/064: G-03](#). See negatives [AFC 2018/064: SL-17-05](#).

Print 8: (Left to right) Roberto and Jorge Zapata, great-grandchildren of Emiliano Zapata, and their father Manuel Zapata, son of Ana Maria Zapata, Cuautla, Morelos, Mexico, 1992

The subjects are standing in front of an angel holding a banner proclaiming the Plan de Ayala, a plan put forward by Zapata for redistribution of land to the Mexican peasants. This was photographed on their patio outside their home. See [AFC 2018/064: G-02](#). See negatives [AFC 2018/064: SL-17-02](#).

- Print 9: (Left to right) Roberto and Jorge Zapata, great-grandchildren of Emiliano Zapata, in doorway of Emiliano Zapata's General Headquarters, Tlatizapan de Zapata, Morelos, Mexico, April 1992  
The General Headquarters is a building used during the 1910-1920 Mexican Revolution. [AFC 2018/064: SL-18-06](#).
- Print 10: Masked Zapatistas in front of mural depicting Che Guevara, folk hero, Oventic, Chiapas, Mexico, New Year's Day, January 1, 1996  
Zapatistas gathered in Oventic to celebrate the first anniversary of the 1994 Zapatista uprising, a movement invoking Zapata's name to regain lands never restored sufficiently after the 1910-1920 Mexican Revolution. For more information about the first anniversary of the Chiapas Zapatista uprising see [AFC 2018/064: G-38](#); for additional information about ongoing Chiapas uprising see also [AFC 2018/064: G-41](#); [AFC 2018/064: G-42](#); and [AFC 2018/064: G-43](#). See negatives [AFC 2018/064: SL-18-06](#).
- Print 11: Masked Zapatista at first anniversary of 1994 Zapatista uprising, Oventic, Chiapas, Mexico, New Year's Day, January 1, 1996  
See negatives [AFC 2018/064: SL-18-06](#).
- Print 12: Masked Zapatista family at first anniversary of 1994 uprising, Oventic, Chiapas, Mexico, New Year's Day, January 1, 1996  
See negatives [AFC 2018/064: SL-18-02](#).
- Print 13: Auditorium set up for first anniversary of 1994 Zapatista uprising, Oventic, Chiapas, Mexico, New Year's Day, January 1, 1996  
Banner text in photo: "Votan Zapata guardian y corazón del pueblo para todos toda nada para nosotros" (Zapata, guardian and heart of the pueblo). In reference to Zapata, Votan is a legendary or mythological figure mentioned in early European accounts of the Maya civilization). See negatives [AFC 2018/064: SL-18-05](#).
- Print 14: Zapatistas painting mural for the first anniversary of 1994 Zapatista uprising, Oventic, Chiapas, Mexico, December 31, 1995  
See negatives [AFC 2018/064: SL-18-06](#).
- Print 15: Satirical wall cartoon and slogan illustrating Zapata's ideals about land ownership, Tepoztlán, Morelos, Mexico, January 5, 1996  
The political cartoon, painted as a wall mural, illustrates developers who want to buy indigenous lands. The balloon quotes Zapata, which translates as "the earth belongs to those who work it." From my notes in conversation with Martin Balderrama, a Tepoztlán resident: "The former mayor promised that in Tepoztlán he would defend the land. But he didn't live up to his promise. He, with his friends in the municipal government, made clandestine arrangements with Grupo KS to accept the construction of the golf course project." See negatives [AFC 2018/064: SL-18-03](#).
- Print 16: Zapata wall mural, Zihuatenejo, Guerrero, Mexico, 1992  
See negatives [AFC 2018/064: SL-18-08](#).
- Item ID:** AFC 2018/064: SR015 Interview of Emeterio Pantaleon, veteran of 1910-1920 Mexican Revolution, 1994  
**Extent:** 1 sound cassette
- Item ID:** AFC 2018/064: MV131 Mexican folk music (corridos) of 1910-1920 Mexican Revolution, 1994  
**Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064: SR017 Susan Lloyd Wisconsin Public Radio interview about Mexican folk hero, Emiliano Zapata, 1994  
**Extent:** 1 sound cassette



### Series 3: Mexico

Container	Contents
<b>Item ID:</b> AFC 2018/064: SR020	Voice of Emeterio Pantaleon, veteran of 1910-1920 Mexican Revolution, 1994 <b>Extent:</b> 1 sound cassette
<b>Item ID:</b> AFC 2018/064: SR016	Zapatista interviews, Morelos, Mexico, 1994 <b>Extent:</b> 1 sound cassette
<b>BOX/FOLDER</b> 25/2	[ <i>The Last Zapatista</i> ], 1994 Manuscripts and ephemera from <i>The Last Zapatista</i> film creation and showing. <b>Extent:</b> 1 folder Audiovisual materials related to the film <i>The Last Zapatista</i> (1995), 1994-1997, 2018 <i>The Last Zapatista</i> is a thirty minute documentary by Susan Lloyd about Emiliano Zapata, the leader of the 1910-1920 Mexican Revolution, and the persistent folk legends still surrounding him in Mexico today.
<b>Item ID:</b> AFC 2018/064: MV090-MV101	Camera original element, January 1994  Footage shot in Mexico by Cal Kennedy (Medford, Oregon). Footage centered around documentation of Emeterio Pantaleon, veteran who fought with folk hero, Zapata. <b>Creator:</b> Cal Kennedy <b>Extent:</b> 12 videocassettes (Betacam SP)
<b>Item ID:</b> AFC 2018/064: MV102-MV118	Camera original element, April 1994  Footage shot in Mexico by Kevin Peer (Asheville, North Carolina). Footage centered around Emeterio Pantaleon, Morelos campesinos, anniversary commemorations of Zapata's birth and death, President Salinas de Gortari. <b>Creator:</b> Kevin Peer <b>Extent:</b> 17 videocassettes (Betacam SP)
<b>Item ID:</b> AFC 2018/064: MV135-MV154	Camera original element, 1994  Footage shot in Mexico. <b>Extent:</b> 20 videocassettes (Hi8)
<b>Item ID:</b> AFC 2018/064: MV132	Copy of footage of Zapata commemoration, 1994  Zapata died on April 10, 1919 at the hands of traitors at Chinameca Hacienda in Morelos, Mexico. The commemoration occurs every year on that day in Cuautla, Morelos. Shot by Kevin Peer in Beta SP. <b>Creator:</b> Kevin Peer <b>Extent:</b> 1 videocassette (VHS)
<b>Item ID:</b> AFC 2018/064: MV119-MV130	Window dub of camera original element, 1994  <b>Extent:</b> 12 videocassettes (Betacam SP)
<b>Item ID:</b> AFC 2018/064: MV134	Master copy, 1995  <b>Extent:</b> 1 videocassette (U-matic)
<b>Item ID:</b> AFC 2018/064: MV133	Sub-master copy from 3/4 inch master copy, 1997  <b>Extent:</b> 1 videocassette (Betacam SP)
<b>Digital ID:</b> afc2018064_dc005	DVD version, 2018  Made by film distributor, Berkeley Media Berkeley, California.

### Series 3: Mexico

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- |                                     |  |
|-------------------------------------|--|
|                                     | <p><b>Filepath:</b> VIDEO_TS/<br/><b>Extent:</b> 6 moving image files (vob, ifo)</p>   |
| <b>Item ID:</b> AFC 2018/064: SR019 | Susan Lloyd KSOR Radio interview about Mexican folk hero, Emiliano Zapata, 1995  |
|                                     | <p><b>Extent:</b> 1 sound cassette</p>   |
| <b>BOX/FOLDER</b> 24/6              | Chiapas, Mexico notebook, 1995-1996  |
|                                     | <p>Log of trip to attend first anniversary of Zapatista uprising in Oventic, Chiapas, Mexico. Mayan folklore and cosmology (sketch), traditional clothing with Zapatista masking, arpa (traditional harp music), Zapata legends, connection between Tepoztlán and Chiapas, uprising in Tepoztlán over building of golf course.</p>   |
|                                     | <p><b>Extent:</b> 1 notebook</p>   |
| <b>Item ID:</b> AFC 2018/064: SR018 | Susan Lloyd KCSB Radio interview about Mexican folk hero, Emiliano Zapata, February 1996   |
|                                     | <p><b>Extent:</b> 1 sound cassette</p>   |
| <b>BOX</b> 22                       | Mexico Zapatistas, 1996  |
|                                     | <p><b>Item ID:</b> AFC 2018/064: SL-18-01 – SL-18-08<br/><b>Extent:</b> 189 black-and-white negatives (35 mm)<br/><b>Notes from original housing:</b> SL-18-01: Emeterio and Shane; 1-25, 11A, 15A, 19A, 23A, scanned 1/31/2019; SL-18-02: Chiapas; 2-36, Missing 10, 11, 13; SL-18-03: Tepoztlán; 3-27; SL-18-04: Chiapas; 2-26; SL-18-05: Chiapas, Miscellaneous Zapatistas; Missing 6A-11, 21A-26, 31A-35; SL-18-06: Chiapas, Zapatistas at rally, Zapatista wall mural; 6A-11, 2-30A, 32-36A, To scan: #36, #6; SL-18-07: Chiapas; 1-36 complete; SL-18-08: Zapata mural, Guerrero 1992, Mexico; 13-17, To scan: #14.<br/><b>Film type:</b> Kodak 5063; Ilford</p> |
| <b>BOX/FOLDER</b> 37/13             | [Original housing from AFC 2018/064: SL-18]  |
|                                     | <p><b>Extent:</b> 1 folder</p>   |
| <b>Item ID:</b> AFC 2018/064: SR023 | Susan Lloyd lecture at McGill University about Mexican folk hero, Emiliano Zapata, 2001  |
|                                     | <p>Sound only, no picture.<br/><b>Extent:</b> 1 videocassette (VHS-C)</p>  |

### Series 4: Ecuador and Peru

- |                        |   |
|------------------------|---|
| <b>BOX/FOLDER</b> 25/3 | Ecuador and Peru notebook, 1977   |
|                        | <p>Photographic documentation of folk art santos, Ecuador and Peru (MFA thesis, University of Oregon). List of santos photographed and churches. Pre-Columbian sites.</p>   |
|                        | <p><b>Extent:</b> 1 notebook</p>  |
| <b>BOX</b> 4           | Andes bus trip/folk markets/Inca stonework, Peru, 1977  |
|                        | <p><b>Item ID:</b> AFC 2018/064: PH0641-PH0660<br/><b>Extent:</b> 20 color slides (35 mm)<br/>641, Bus in Andes, on road between Lima and Cuzco; 642, Huancayo, Peruvian Andes; 643, Main plaza; Huancayo; 644, Tourist bartering with Inca Indian in Huancayo market; 645, Inca vendor with traditional weavings, Huancayo market; 646, Incas with baby on back and carrying corn, Huancayo; 647, Textile dyes for sale in Huancayo market; 648, Street children sleep on bench, Cuzco train stop; 649-650, Cross with folk painting and textile wrapping, Cuzco; 651, Inca stone wall without masonry, Hatun Rumiyoc Street, Cuzco; 652, Inca stone with twelve angles, Hatun Rumiyoc Street, Cuzco; 653, Street photographer posing child, Cuzco; 654, Man reading newspaper with parrots, Cuzco; 655, Indian and Inca sacred site, Sacsahuaman, Cuzco; 656-657, Inca boy at Sacsahuaman sacred site, Cuzco; 658, Incas in hats from different villages,</p> |

## Series 4: Ecuador and Peru

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- Ollantaytambo; 659, Fishing on the Urubamba River, Ollantaytambo; 660, Homes with tin roof near Machu Picchu, Agua Caliente.
- BOX 4** Machu Picchu/Pisac, Peru, 1977  
**Item ID:** AFC 2018/064: PH0661-PH0680  
**Extent:** 20 color slides (35 mm)  
661, Inca sun dial; 662, Sun dial, Pisac; 663, Terraced hillside and Inca women, Pisac; 664, German backpackers ascend stairs, Ollantaytambo Incan ruins; 665, Inca group vending weavings socialize at Pisac ruins; 666, Huayna Picchu, one of two peaks surrounding Machu Picchu; 667, Inca fortification ruins about Pisac; 668, Ancient Inca adobe wall, Pisac; 669, Inca stone masonry, Pisac; 670, Llamas at Machu Picchu; 671, Inca stone stairs into inner chamber; 672, Llama with Huayna Picchu peak; 673, Irrigation system and Inca stonework; 674, Inca terraced hillside; 675, Llamas and tourist mini-buses, Machu Picchu entrance; 676, Inca stone housing area; 677, Inca stone stairway; 678, Llamas at Machu Picchu; 679, Inca stone altar niche; 680, Stone structures and Huayna Picchu peak.
- BOX 21** Chan Chan, Peru, 1977  
**Item ID:** AFC 2018/064: SL-04-01  
**Extent:** 4 black-and-white negatives (120 mm)  
**Notes from original housing:** Missing 1-5, 13 and up; Negative #11 in Portfolio 1, Print 4.  
**Film type:** Agfapan 25
- BOX/FOLDER 36/12** [Original housing from AFC 2018/064: SL-04]  
**Extent:** 1 folder
- BOX 21** Peru, 1977  
**Item ID:** AFC 2018/064: SL-05-01 – SL-05-12  
**Extent:** 68 black-and-white negatives (120 mm); 18 black-and-white negatives (35 mm)  
**Notes from original housing:** SL-05-01: Plastic Jesus, Cuzco; Missing 4-12, Scanned #3, printed 8/22/18; SL-05-02: Sacsahuman, Cuzco; Missing 1-5, 13-14, 18 and up; SL-05-03: Covered altar, Cuzco; Missing 17 and up; SL-05-04: Ayacucho and Cuzco, Peru; Negative #7 in Portfolio 1, Print 5; SL-05-05: Ayacucho; Missing 14 and up; SL-05-06: Pisac, Peru; SL-05-07: Cuzco, Peru (Pisac); SL-05-08: Cuzco, Peru (Ollantaytambo); SL-05-09: Peru (roofs) Cuzco; SL-05-10: Peru (Sacsahuaman); SL-05-11: Peru (Sacsahuaman); SL-05-12: Peru (Lake Titicaca), Floating island homes.  
**Film type:** Agfapan 25; Agfapan 100; Ilford Pan F
- BOX/FOLDER 36/13** [Original housing from AFC 2018/064: SL-05]  
**Extent:** 1 folder
- BOX 4** Quito, Ecuador/Otavallo Market, 1978  
**Item ID:** AFC 2018/064: PH0621-PH0640  
**Extent:** 20 color slides (35 mm)  
621, School girls in uniforms, Quito; 622, Otavallo Indians in traditional ponchos, Otavallo; 623, Otavallo Indian woman/street vendor/Christo Santo, Quito; 624, Indian girl in traditional woven dress, Otavallo market; 625, Carved folk angel, Quito church; 626, Quito street with pedestrians, trucks, and buses; 627, School children at municipio, Quito; 628, Vendor's child in box of weavings, Otavallo market; 629, Train from Quito to Otavallo market; 630, Otavallo Indian girl in traditional gold beads, Otavallo market; 631, Otavallo Indian girl in gold beads with father, Otavallo market; 632, Otavallo Indian girl with produce, Otavallo market; 633, Otavallo Indian girls with herbs, including nettle, for sale, Otavallo market; 634, Vines and mud from red adobe house, Otavallo; 635, Cactus growing on top of adobe house, Otavallo; 636, Girl and tied up pig, Otavallo; 637, Indian boy in traditional hat sits with clothing bags, Otavallo market; 638-639, Boy sells three minute phone calls, Quito; 640, Parrots and monkeys for sale in Otavallo market.

## Series 4: Ecuador and Peru

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- BOX 21 Quito, Ecuador, 1978  
**Item ID:** AFC 2018/064: SL-03-01 – SL-03-05  
**Extent:** 2 black-and-white negatives (120 mm); 40 black-and-white negatives (35 mm)  
**Notes from original housing:** SL-03-01: Santo with hat, Ecuador; Scanned #1 (long shot), printed #1 9/12/18; SL-03-02: Quito Ecuador street scene with Santo; Scanned 4A 9/22, printed 4A 10/16.  
**Film type:** Agfapan 25; Ilford Pan F
- BOX/FOLDER 36/11 [Original housing from AFC 2018/064: SL-03]  
**Extent:** 1 folder

## Series 5: Southwest United States

Additional material collected by Lloyd in the Southwest United States, related to Holy Week religious ritual in New Mexico and Arizona, can be found in [Series 7](#).

- BOX 21 San Xavier Mission, Tucson, Arizona, 1978  
**Item ID:** AFC 2018/064: SL-01-01 – SL-01-03  
**Extent:** 18 black-and-white negatives (120 mm)  
**Notes from original housings:** SL-01-01: Complete; SL-01-02: San Xavier feet and photo of boy; Scanned #5 and #6 9/12/18, printed #5 and #6 9/12/18; SL-01-03: Negative #11 in Portfolio 1, Print 13.  
**Film type:** Ilford FP4; Ilford Pan F
- BOX/FOLDER 36/9 [Original housing from AFC 2018/064: SL-01]  
**Extent:** 1 folder
- BOX 21 Chimayó/Trampas, New Mexico, 1980  
**Item ID:** AFC 2018/064: SL-09-01 – SL-09-04  
**Extent:** 23 black-and-white negatives (120 mm); 21 black-and-white negatives (35 mm)  
**Notes from original housings:** SL-09-01: Trampas, New Mexico, Virgin; Complete, Scanned #2 9/14, printed #2 10/17/18; SL-09-02: Chimayó, New Mexico; Complete; SL-09-03: Chimayó Church interior with sky, Pueblo Kiva; Complete thru 21, Need to print, Missing 1-2, 13-36, 10/16/18 scanned 5A and 6A, printed 6A 10/17/18; SL-09-04: Chimayó Church; Missing 10-36.  
**Film type:** Ilford FP4; Kodak 6057; Kodak Tri-X 5063
- BOX/FOLDER 37/4 [Original housing from AFC 2018/064: SL-09]  
**Extent:** 1 folder
- BOX/FOLDER 26/1 New Mexico (1 of 2), 1980-2004  
**Extent:** 1 folder  
Feature by Susan Lloyd about search for Halley's Comet in New Mexico desert. Two versions, one in *The Oregonian* (Portland, Oregon), page B1 and one in *Albuquerque Journal Magazine*, March-April, 1986  
See [AFC 2018/064: PH0797-PH0798](#).  
**Item ID:** AFC 2018/064: F-01  
List of Pueblo Indian dance schedule, 1986  
See [AFC 2018/064: PH0797-PH0798](#) of San Ildefonso Pueblo.  
**Item ID:** AFC 2018/064: F-02  
Letter from Susan Lloyd to Tom Lloyd about Santo Domingo Pueblo Indian dance that she photographed. Postcard from Susan Lloyd to mother-in-law Claire Lloyd when Susan lived in New Mexico with her family. Postcard without stamp or postmark was enclosed in missing larger envelope. Also note to Claire Lloyd, written when Lloyd was writer-in-residence at Wurlitzer Foundation, Taos, New Mexico, 1986, 2004  
**Item ID:** AFC 2018/064: F-03

## Series 5: Southwest United States

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Magazine article about Ranchos de Taos church, *Wall Street Journal*, September 30, 1983

See [AFC 2018/064: PH0799](#).

**Item ID:** AFC 2018/064: F-04

Correspondence between Susan Lloyd and artist, Robert Kostka, her former professor at the University of Oregon and lifelong friend. His connections to New Mexico spurred Lloyd to travel there frequently as artist-in-residence (as was Kostka) at the Wurlitzer Foundation in Taos. Letters include observations of New Mexican folk life such as Pueblo Indian dances, Penitente Holy Week rituals, the landscape, and tourism's effect on folk mores of Hispanic and Indian culture, 1980-2004

For more about New Mexico Holy Week religious rituals see [Series 7, Subseries 3](#).

**Item ID:** AFC 2018/064: F-05

Story by Susan Lloyd, "Westward YoHoHo," *Albuquerque Journal Magazine* about astrological folklore and mythology sighting Orion when visiting Bandelier National Monument. Also letter from David Owens, *Albuquerque Journal* graphics editor and Susan's former student at the University of Oregon, 1987

See [AFC 2018/064: PH0781-PH0795](#).

**Item ID:** AFC 2018/064: F-06

#### BOX/FOLDER 26/2

New Mexico (2 of 2), 1980-2004

**Extent:** 1 folder

Letters from Robert Kostka to Susan Lloyd about Navajo relocation, April 11-May 30, 1986

See [England, New Mexico notebook](#) for description of trip to Tees Toh, Arizona to interview Navajos, Pueblo Indian dances, pages 95-193.

**Item ID:** AFC 2018/064: F-07

Manuscript by Susan Lloyd, "On Halley's Path," about her search with her young sons for Halley's Comet in New Mexico desert, 1986

**Item ID:** AFC 2018/064: F-08

Manuscript by Susan Lloyd, "Brothers on Good Friday," about Good Friday crossbearers on the highway and a Penitente ritual at a Talpa morada, New Mexico, 1986

For more about New Mexico Holy Week religious rituals see [Series 7, Subseries 3](#).

**Item ID:** AFC 2018/064: F-09

Manuscript by Susan Lloyd, "Sailors Have More Fun," about Hopi and Navajo astrological folklore at Bandelier National Monument. Also includes sky astronomical calendar, 1986

See [AFC 2018/064: F-06](#).

**Item ID:** AFC 2018/064: F-10

#### BOX/FOLDER 26/3

Navajo Indians (1 of 2), 1985-1986

**Extent:** 1 folder

Story by Susan Lloyd about Willie Lone Wolf Scott and the Big Mountain forced Indian relocation, Arizona, *Lithiagraph* (Ashland, Oregon) Volume 2, Number 5, pages 4-5. Also letter from Willie to Susan Lloyd about Big Mountain struggle against Navajo removal. Willie was member of the American Indian Movement, well-known Navajo activist, and died in 2002, 1985

Picture published is [AFC 2018/064: SL-22-02](#).

**Item ID:** AFC 2018/064: D-01

Story by Susan Lloyd about Marilyn James and the Big Mountain forced Indian relocation, Arizona, *Lithiagraph* (Ashland, Oregon) Volume 2, Number 8, page 3, 1985

Picture published is [AFC 2018/064: SL-22-03](#).

**Item ID:** AFC 2018/064: D-02

## Series 5: Southwest United States

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Feature article by Susan Lloyd, "The Flag at Tees Toh," *The Oregonian* (Portland, Oregon), page B1, about Cecil Miles and the Big Mountain forced Indian relocation, Arizona, April 27, 1986

Picture published is [AFC 2018/064: SL-22-01](#) .

**Item ID:** AFC 2018/064: D-03

Letter from Louise Benally, a Navajo activist involved with the Big Mountain relocation, giving Susan Lloyd directions to get to Big Mountain

**Item ID:** AFC 2018/064: D-04

Two letters from Robert Kostka about an article likely published in the *Denver Post*, and one from the editor of the newspaper. Kostka is from Taos, New Mexico. The article was written by Susan Lloyd, possibly titled "Flag at Tees Toh," and is similar to an article in *The Oregonian*, April 27, 1986

**Item ID:** AFC 2018/064: D-05

Original manuscript by Susan Lloyd, "Flag at Tees Toh," about Navajo Cecil Miles, his World War II service, and the Big Mountain forced Indian relocation, Arizona, 1986

**Item ID:** AFC 2018/064: D-06

Original manuscript by Susan Lloyd, "On the Road with Marilyn James," about meeting with Marilyn as she toured the U.S. to further the Navajo Indian efforts to stop their relocation at Big Mountain, 1985

**Item ID:** AFC 2018/064: D-07

Letter from Marilyn James to Susan Lloyd with contact information for officials involved in the Big Mountain Navajo relocation dispute. Includes description of fires on the reservation, July 10, 1985

**Item ID:** AFC 2018/064: D-08

Letter from Willie Lone Wolf to Susan Lloyd describing his solidarity with the Navajo elders at Big Mountain and about his participation in the Sun Dance, July 24, 1985

**Item ID:** AFC 2018/064: D-09

**BOX/FOLDER 26/4**

Navajo Indians (2 of 2), 1985-1986

**Extent:** 1 folder

Susan Lloyd photo of Willie Lone Wolf, outside sweat lodge with Sun Dance scars on chest, at Ashland, Oregon "Freedom Express" encampment

See [AFC 2018/064: SL-22-02](#).

**Item ID:** AFC 2018/064: D-10

Newsletter from Northwest Big Mountain Navajo Support with information about tour itineraries and film showings about the Big Mountain Navajo relocation, Portland, Oregon, January 9, 1986

**Item ID:** AFC 2018/064: D-11

Flyer "Apartheid," with Arizona legislative contact information regarding the Navajo forced relocation referred to as Public Law 93-531, 1985

**Item ID:** AFC 2018/064: D-12

Two flyers, "Big Mountain Alert" and "Indian Wars 1985-6 in Arizona" about Big Mountain and Peabody Coal Company efforts to procure coal underneath Navajo homes, 1985-1986

**Item ID:** AFC 2018/064: D-13

Flyer about Udall/McCain Proposal, a compromise bill to resolve Navajo relocation and land issues between Navajo and Hopi Indians, February 27, 1986

**Item ID:** AFC 2018/064: D-14

Letter from Susan Lloyd to her mother, Gail Caperna, about her journey to Big Mountain, Arizona, the Navajo relocation, experiences with peyote ceremony and World War II Navajo veterans, March 20, 1986

**Item ID:** AFC 2018/064: D-15

## Series 5: Southwest United States

Container	Contents
	<p>Manuscript by Susan Lloyd, "South Africa at Big Mountain," comparing Navajo removal to South African apartheid and her experience at a Navajo feast in Tees Toh, Arizona, 1986 <b>Item ID:</b> AFC 2018/064: D-16</p> <p>Manuscript by Susan Lloyd, "Old Eyes," about Willie Lone Wolf, Navajo activist and leader of anti-relocation movement See <a href="#">AFC 2018/064: SL-22-02</a> for portraits of Willie <b>Item ID:</b> AFC 2018/064: D-17</p>
<b>BOX/FOLDER 26/5</b>	<p>[Navajo Indians], 1986 Manuscripts and ephemera about Navajo Indians in the American Southwest <b>Extent:</b> 1 folder</p>
<b>BOX 5</b>	<p>Anasazi pueblo dwellings/U.S. Southwest, 1986 <b>Item ID:</b> AFC 2018/064: PH0781-PH0800 <b>Extent:</b> 20 color slides (35 mm) 781, Navajo home, horses and Shiprock rock formation, Farmington, New Mexico; 782, Horses and Shiprock rock formation, Farmington, New Mexico; 783-784, White House ruins, Canyon de Chelly, Arizona; 785, Pine trees on floor of Frijoles Canyon, Bandelier National Monument, New Mexico; 786, Adobe ruins of pueblo village, Bandelier National Monument, New Mexico; 787-788, Ladder and cave dwellings, Bandelier National Monument, New Mexico; 789, Cave dwellings, Bandelier National Monument, New Mexico; 790-791, Ladder and cave dwellings, Bandelier National Monument, New Mexico; 792-794, The Great Kiva above Frijoles Canyon, Bandelier National Monument, New Mexico; 795, The Great Kiva seen through cave opening, Bandelier National Monument, New Mexico; 796, Tar streaks on modern adobe building, Santa Fe, New Mexico; 797-798, San Ildefonso (active) pueblo, New Mexico; 799, Rancho de Taos (sixteenth century adobe), Taos, New Mexico; 800, Modern adobe building, Taos, New Mexico.</p>
<b>BOX 22</b>	<p>Big Mountain Navajos, Marilyn James, Willie Lone Wolf Scott, Cecil Miles, 1986 <b>Item ID:</b> AFC 2018/064: SL-22-01 – SL-22-03 <b>Extent:</b> 45 black-and-white negatives (35 mm); 9 black-and-white negatives (120 mm) <b>Notes from original housing:</b> SL-22-01: Frame 13 (Cecil Miles - "Flag at TeesToh"), 2-26; SL-22-02: Complete; SL-22-03: Frame 9 Marilyn James "On the Road with Marilyn James." <b>Film type:</b> Kodak</p>
<b>BOX/FOLDER 38/2</b>	<p>[Original housing from AFC 2018/064: SL-22] <b>Extent:</b> 1 folder</p>
<b>Digital ID:</b> afc2018064_dc001	<p>Cultures of New Mexico, March 2012 1-27, Folk mural entitled Las Tres Culturas del Mestizo by Carlos Cervantes in Louis Montano Park on Alta Street in Santa Fe. <b>Filepath:</b> New Mexico USA - 2012-03\Tres Culturas <b>Extent:</b> 27 still image files (jpg)</p>
	<p><b>Series 6: France and England</b> Additional material collected by Lloyd in France, related to Kali folklore, can be found in <a href="#">Series 16</a>.</p>
<b>BOX/FOLDER 25/4</b>	<p>England, France, Italy notebook, 1978 Notes on pages 8-10, 33-34 about French lesson and visit to a Paris puppet shop which became "Pierrots of Paris." <b>Extent:</b> 1 notebook</p>

## Series 6: France and England

### Container

### Contents

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BOX 5

Paris, France and marionette shop, 1978

**Item ID:** AFC 2018/064: PH0817-PH0820

**Extent:** 4 color slides (35 mm)

817, Pires Francisco stands among versions of Pierrot, French folk marionette, in Paris puppet shop; 818, Couple with luggage waiting for train, Gare du Nord train station; 819, Children create designs with a chair in park near Notre Dame Cathedral; 820, Gothic cathedral of Notre Dame.

BOX/FOLDER 25/5

France, 1978, 1985, 2002

**Extent:** 1 folder

"Pierrots of Paris" original typescript by Susan Lloyd, 1985

**See:** [England, France, and Italy notebook](#), pages 8-9 for original notes made in Paris, 1978.

**Item ID:** AFC 2018/064: N-01

Photos by Susan Lloyd in article, "Pierrots...a Cameo of Paris" in *Flying Springbok*, pages 72-75, August 1985

**See:** [AFC 2018/064: PH0817-PH0827](#).

**Item ID:** AFC 2018/064: N-02

Production photos of Paris puppet shop used in article, "Pierrots...a Cameo of Paris" in *Flying Springbok* magazine, 1978

**See:** [AFC 2018/064: N-02](#) and [AFC 2018/064: PH0817, PH0825, PH0826, PH0827](#).

Photos taken in 1978. See [England, France, and Italy notebook](#), pages 8-9 for original notes made in Paris, 1978.

**Item ID:** AFC 2018/064: N-03

Essay by Susan Lloyd, "Following in the Path of Patriots" in *The Sunday Oregonian*, about Lloyd's visit to Normandy Beach, June 2, 2002

**Item ID:** AFC 2018/064: N-04

Manuscript by Susan Lloyd, "Thank You, Vets: D-Day Revisited," about Lloyd's visit to Normandy Beach, 2002

**Item ID:** AFC 2018/064: N-05

BOX/FOLDER 25/6

England anti-nuclear movement (1 of 2), 1984-1986

**Extent:** 1 folder

News article about Susan Lloyd's trip to photograph anti-nuclear protest movement, *Daily Tidings* (Ashland, Oregon), page 3. Also itinerary of trip to Britain Susan Lloyd made with Ashland, Oregon city council members of Locally Elected Officials for Social Responsibility, August-October, 1985

Photo is [AFC 2018/064: SL-19-10](#).

**Item ID:** AFC 2018/064: C-01

Correspondence from Anne Wells. As an anti-nuclear activist, Anne had joined the women's encampment at Greenham Common Missile Base

Wells was the subject of [AFC 2018/064: SL-19-11](#). See [England, New Mexico notebook](#) for interview notes with Anne, pages 35-45.

**Item ID:** AFC 2018/064: C-02

Correspondence from Mona Marshall

Marshall was the subject of [AFC 2018/064: SL-19-03](#).

**Item ID:** AFC 2018/064: C-03

Correspondence from Lotte Risbridger. As an anti-nuclear activist, Lotte had joined the women's encampment at Greenham Common Common Missile Base and was photographed at the base fence

Risbridger was the subject of [AFC 2018/064: SL-19-11](#).

**Item ID:** AFC 2018/064: C-04



## Series 6: France and England

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#### BOX/FOLDER 25/7

England anti-nuclear movement (2 of 2), 1984-1986

**Extent:** 1 folder

Media release and statement from Bob Sloan, subject of Susan Lloyd's photography along with his wife Liz. He is the coordinator of the Dungeness Snowball Action

**Item ID:** AFC 2018/064: C-05

News article about Susan Lloyd's trip to photograph England's anti-nuclear movement, *The Mail Tribune* (Medford, Oregon), page C1, October 20, 1985

Photo reproduced on top is [AFC 2018/064: SL-19-02](#); below that is [AFC 2018/064: SL-19-04](#); below that is [AFC 2018/064: SL-19-10](#); lower left is [AFC 2018/064: SL-19-02](#); lower right is [AFC 2018/064: SL-19-09](#).

**Item ID:** AFC 2018/064: C-06

Review of exhibit of photographs of British anti-nuclear activists at Southern Oregon State College, *The Mail Tribune* (Medford, Oregon), page 4B, August 17, 1986

Two photos reproduced: upper is [AFC 2018/064: SL-19-05](#); lower is [AFC 2018/064: SL-19-02](#).

**Item ID:** AFC 2018/064: C-07

Advertising flyer for exhibit of Susan Lloyd's photographs of British anti-nuclear activists at Southern Oregon State College Central Hall Gallery, August 1986

Photo reproduced is from [AFC 2018/064: SL-19-03](#).

**Item ID:** AFC 2018/064: C-08

Story written by Susan Lloyd about activist at women's peace camp at Greenham Common Missile Base. Includes photos, *Lithiagraph* (Ashland, Oregon) Volume 2, Number 12, pages 4-5, December 1985

Photos reproduced are from [AFC 2018/064: SL-19-10](#). See also [AFC 2018/064: SR014](#).

**Item ID:** AFC 2018/064: C-09

Manuscript by Susan Lloyd, "Butterfly Mountain." Uncertain if it was published, 1986

**Item ID:** AFC 2018/064: C-10

Original manuscript by Susan Lloyd, "From Stonehenge to Cruise," about her experience at the women's' peace encampment at Greenham Missile Base and interaction with one of the Royal Air Force guards, August 1985

**Item ID:** AFC 2018/064: C-11

Flyer listing nuclear free zones in Britain (includes map showing counties), August 1984

**Item ID:** AFC 2018/064: C-12

Original manuscript by Susan Lloyd, "On the Beach," about British peace activist, Anne Wells, and Anne's fears of nuclear holocaust brought on, in part, by the U.S. buildup of cruise missiles in England, 1986

Also see [AFC 2018/064: SR014](#).

**Item ID:** AFC 2018/064: C-13

Letter from Susan Lloyd to Robert Kostka, Professor, University of Southern Illinois, about her experiences with peace activists in England and nearby Arthurian mythology at Glastonbury, September 1986

**Item ID:** AFC 2018/064: C-14

**Item ID:** AFC 2018/064: SR014 Interviews with British anti-nuclear activists at Greenham Common Missile Base, August 1985

**Extent:** 1 sound cassette

#### BOX/FOLDER 25/8

Glastonbury, 1985

**Extent:** 1 folder

Contemporary information pamphlets and booklets about folk myths at Glastonbury, England

Related to [AFC 2018/064: PH0521-PH0560](#).

- Item ID:** AFC 2018/064: E-01  
Contemporary periodical, *Glastonbury Communicator*, Issue 5, concerned with metaphysical aspects of Stonehenge and Glastonbury
- Item ID:** AFC 2018/064: E-02  
Unfinished manuscript by Susan Lloyd about her experiences at Glastonbury, England  
See [England, New Mexico notebook](#), pages 53-92 for Susan Lloyd's journaling about Arthurian folklore at Stonehenge and Glastonbury and her interviews and notes with Arthurian folklorists and description of climbing Glastonbury Tor.
- Item ID:** AFC 2018/064: E-03  
Correspondence from British author Patricia Villiers-Stuart about sacred geometry at Glastonbury and Stonehenge
- Item ID:** AFC 2018/064: E-04  
Correspondence from American author Robert Kostka about sacred geometry at Glastonbury and Stonehenge
- Item ID:** AFC 2018/064: E-05
- BOX 3** Folk legends of King Arthur, Glastonbury, England, 1985  
**Item ID:** AFC 2018/064: PH0521-PH0538  
**Extent:** 18 color slides (35 mm)  
521, Glastonbury, legendary site of King Arthur's Avalon; 522, Glastonbury Tor, a Celtic mound where the Holy Grail is said to be buried; 523, Sign at entrance to Glastonbury Tor; 524, Mazed pathway ascending the Glastonbury Tor; 525, Stained glass window of Joseph of Arimathea with Holy Grail, Glastonbury Abbey; 526, Mural of green dragon, Glastonbury, referencing Arthur's Knights; 527-529, Glastonbury Abbey ruins, legendary site of King Arthur's tomb; 530, Altar inside Glastonbury Abbey ruins; 531, Inscription on wall "Artorius Rex" (Arthur King) in Glastonbury Abbey ruins; 532, Stone lamb signifying Christ/Holy Grail, Glastonbury Abbey; 533-534, River Brue, where King Arthur legendarily threw his sword; 535-536, Weatherall Hill/Thorn Tree legendarily planted by Joseph of Arimathea; 537, Ancient tree and Glastonbury Abbey ruins; 538, Ruins of Stonehenge.
- BOX 4** Folk legends of King Arthur, Glastonbury, England, 1985  
**Item ID:** AFC 2018/064: PH0539-PH0560  
**Extent:** 22 color slides (35 mm)  
539, Ley-line cutting through Glastonbury area; 540, Glastonbury Tor with medieval St. Michael's Chapel on top; 541-547, Chalice Well, legendary spring flowing from Grail underneath Glastonbury Tor; 548, Susan Lloyd carrying infant son up Glastonbury Tor; 549-550, Member of women's group knitting next to Susan Lloyd's infant son; 551-552, Playwright Kathy Jones (produced *Myth of Inanna* at winter solstice); 553, Seeker of Arthurian legends holding flowers; 554, Seeker of Arthurian legends outside church wedding; 555, Local woman with dog on Weatherall Hill; 556, Hedgerows and cows in Glastonbury countryside; 557, Maze path up Glastonbury Tor; 558, Glastonbury from Weatherall Hill; 559, Medieval St. Michel's Tower on Glastonbury Tor; 560, Glastonbury Tor showing labyrinth path.
- BOX 22** England, 1985  
**Item ID:** AFC 2018/064: SL-19-01 – SL-19-13  
**Extent:** 332 black-and-white negatives (35 mm); 9 black-and-white negatives (120 mm)  
**Notes from original housings:** SL-19-01: Fragments; 2-3, 4-8; SL-19-02: Missing Frame 11; SL-19-04: Missing 7-8, half of 14; SL-19-08: Stonehenge; Complete; SL-19-09: Complete; SL-19-10: Greenham Common Missile Base; 3-36; SL-19-11: Anti-nuclear activists; Frame 6, 3; SL-19-12: "Manchester" show exhibition; SL-19-13: Shadow project.  
**Film type:** Kodak 5063

## Series 6: France and England

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BOX/FOLDER 37/14

[Original housing from AFC 2018/064: SL-19]

**Extent:** 1 folder

BOX 47

Portfolio 5: *How Britishers Are Saying No to the Bomb*, 1985

**Artist's statement:** As a companion to the photographic collection, *How One Town in Oregon is Saying No to the Bomb*, this portfolio consists of portraits of key activists in the United Kingdom's nuclear free zone movement during the 1980s. As a photographer documenting the movement, Susan Lloyd met and photographed many activists there while traveling with Ashland, Oregon activists and town councilors. Although scattered throughout England, the activists knew each other and met often. They were average citizens producing newsletters, holding rallies, or camping at Greenham Common Missile Base in Berkshire while calling for nuclear disarmament. Along with *How One Town is Saying No to the Bomb*, a set of the images went on tour throughout England and the U.S. for several years afterwards.

**Extent:** 1 portfolio (17 photographs) : black-and-white gelatin silver prints on card mounts ; 13 x 15 inch

Print 1: Anne Wells, Robertsbridge, East Sussex, England

See negatives [AFC 2018/064: SL-19-11](#).

Print 2: Lotte Risbridger, Hastings, England

Mother, housewife, and protester, Risbridger was photographed at Greenham Common Missile Base. Interview notes in [England; New Mexico; Ashland, Oregon notebook](#), page 27. See [AFC 2018/064: C-04](#) for letters from Lotte Risbridger. For more information about this person see [AFC 2018/064: C-09](#). See negatives [AFC 2018/064: SL-19-11](#).

Print 3: Karen Wenman, Robertsbridge, East Sussex, England

She was a nurse with the Medical Campaign Against Nuclear Weapons and a protester at Greenham Common Missile Base where she was arrested. See notes in [England; New Mexico; Ashland, Oregon notebook](#), page 46. For more information about this person see [AFC 2018/064: C-09](#). See negatives [AFC 2018/064: SL-19-11](#).

Print 4: Liz Sloan, St. Leonards, East Sussex, England

Sloan was an anti-nuclear activist with her husband, Bob Sloan, who was Dungeness coordinator in the Snowball Civil Disobedience Campaign in 1986. See [AFC 2018/064: C-05](#) for flyers, and also see [AFC 2018/064: C-07](#). See negatives [AFC 2018/064: SL-19-03](#).

Print 5: Liz Forder, Manchester, England

Forder was the Nuclear Free Zone Unit Coordinator, Manchester Town Hall. See [AFC 2018/064: C-08](#) for exhibition flyer. See negatives [AFC 2018/064: SL-19-03](#).

Print 6: David Wenman, East Sussex, England

Wenman was a member of Farmers for a Nuclear-Free Future. For more information about this person see [AFC 2018/064: C-07](#). See negatives [AFC 2018/064: SL-19-11](#).

Print 7: Mona Marshall, Norwich, England

She was an anti-nuclear activist from Norwich, England. See [AFC 2018/064: C-03](#) for letters. See negatives [AFC 2018/064: SL-19-13](#).

Print 8: Norman Peake, Norwich, England

He was photographed at the Norwich, England Peace Centre. Member of Scientists Against Nuclear Arms and National Council Committee for Nuclear Disarmament. See interview notes in [England; New Mexico; Ashland, Oregon notebook](#), pages 15-20. See negatives [AFC 2018/064: SL-19-13](#).

Print 9: Tourist information sign, Manchester, England

The man reads a sign which says "Manchester: The Home of the British Nuclear Free Zone Movement." See negatives [AFC 2018/064: SL-19-05](#).

Print 10: News stand, Manchester, England

See negatives [AFC 2018/064: SL-19-05](#).

Print 11: Japanese delegation, Hiroshima Week, Manchester, England

List of delegation members (not in order of their placement in photo): Eisuke Hasebe, Chieko Nobumasa, Mikio Omori, and Taichi Arimitsu. Mr. Omori (elder man in photo), with leukemia, was a hibakusha survivor of the Hiroshima bombing of 1945. See [England; New Mexico; Ashland, Oregon notebook](#), pages 11-12 and 21-26. For more information about Hiroshima Week in Manchester, as well as nuclear issues in Britain generally, see [AFC 2018/064: C-06](#). See negatives [AFC 2018/064: SL-19-13](#).

Print 12: Hiroshima Week poster, Manchester, England

See [England; New Mexico; Ashland, Oregon notebook](#), pages 21-26 for description of Hiroshima Week and Japanese delegation. See negatives [AFC 2018/064: SL-19-05](#).

Print 13: Shadow Project, Hiroshima Week, Manchester, England

"Shadows" were painted on sidewalks to portray shadows of victims embedded on cement during Hiroshima bombing. Photo was published with commentary in the *Mail Tribune* (Medford, Oregon) Sunday October 20, 1985. See [AFC 2018/064: C-06](#). See negatives [AFC 2018/064: SL-19-02](#).

Print 14: "No More Hiroshimas" banner, Manchester, England

See negatives [AFC 2018/064: SL-19-05](#).

Print 15: *War Game* film poster, St. Leonards, Sussex, England

*The War Game* film is about a nuclear attack on Britain. Although it was made by the BBC, it was banned from broadcast and still banned when this photo was taken. See negatives [AFC 2018/064: SL-19-06](#).

Print 16: Anti nuclear protest posters, Manchester, England

The posters highlight the British sentiment in the mid-1980s against the U.S. placement of nuclear cruise missiles in England. See negatives [AFC 2018/064: SL-19-02](#).

Print 17: Greenham Common Missile Base Entrance, Berkshire, England

Shows the base entrance surrounded by concertina wire with cruise missile silos in the background. For more information about this site see [AFC 2018/064: C-09](#). See negatives [AFC 2018/064: SL-19-10](#).

## BOX 48

Portfolio 6: *A Manchester Dream*, 1985

**Artist's statement:** In 1985 I traveled to England with Ashland, Oregon's town councilors to document the nuclear free zone movement there. The first night in Manchester I had a disturbing dream. In it I dreamed of people, places, objects and situations that were unfamiliar to me and frightening in many ways. They appeared to be located in England. During the course of the tour, whether at a nuclear bunker or missile base, or on a city street, I recognized the very images I had seen in my dream. This was a surreal experience. I then photographed the "real life" images and, upon returning to the U.S., made prints from the negatives. I then wrote a text on the prints, recounting the dream as it matched with the images. This series of photographs, shot and printed in 1985, shows my fears of the nuclear peril expressed through dream, actual experience, and funneled through the lens of my camera.

**Extent:** 1 portfolio (14 photographs) : sepia gelatin silver prints on card mounts ; 16 x 20 inch

Print 1: Self portrait with Shane, Hastings

See: [AFC 2018/064: SL-19-06](#)

Print 2: Shadow project, Manchester

See: [AFC 2018/064: SL-19-05](#)

Print 3: Lotte and Polly on beach, Hastings

See: [AFC 2018/064: SL-19-07](#)

## Series 6: France and England

### Container

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- Print 4: Civil Defense bunker, Manchester  
**See:** [AFC 2018/064: SL-19-04](#)
- Print 5: Stonehenge, Amesbury  
**See:** [AFC 2018/064: SL-19-08](#)
- Print 6: Shadow project, Manchester  
**See:** [AFC 2018/064: SL-19-04](#)
- Print 7: Self portrait with Shane, Hastings  
**See:** [AFC 2018/064: SL-19-07](#)
- Print 8: Dogfish, Portsmouth  
**See:** [AFC 2018/064: SL-19-06](#)
- Print 9: Hasebe Eisuke, "Hibakusha," Manchester  
**See:** [AFC 2018/064: SL-19-13](#)
- Print 10: Dogfish, Portsmouth  
**See:** [AFC 2018/064: SL-19-06](#)
- Print 11: Couple, Manchester  
**See:** [AFC 2018/064: SL-19-05](#)
- Print 12: USAF Greenham Common, Newbury  
**See:** [AFC 2018/064: SL-19-10](#)
- Print 13: Self portrait with Shane, Hastings  
**See:** [AFC 2018/064: SL-19-07](#)
- Print 14: Self portrait with net houses, Hastings  
**See:** [AFC 2018/064: SL-19-06](#)
- BOX/FOLDER 25/9** [England anti-nuclear movement], 1985-1986  
Manuscripts and ephemera from British anti-nuclear movement.  
**Extent:** 1 folder
- BOX/FOLDER 25/10** England; New Mexico; Ashland, Oregon notebook, 1985-1986  
Interviews with British anti-nuclear activists, Arthurian myth/legend, Glastonbury Tor pilgrimage and local mystics, Stonehenge, Greenham Common. See [Portfolio 5](#) and [Portfolio 6](#); [C-01-C-14](#) (anti-nuclear activists). See [AFC 2018/064: PH0521-PH0560](#) (Arthurian folklore).  
**Extent:** 1 notebook
- BOX/FOLDER 25/11** [France], 1985, 2002  
Manuscripts and ephemera from France.  
**Extent:** 1 folder
- BOX/FOLDER 25/12** France and England notebook, 2001  
Poem to Lloyd's sons traveling with her en-route to London; Trafalgar Square, Imperial War Museum, Westminster (London); altar to Mother Goddess, near Eastern folk deities (British Museum); interviews/air travel post-911, Normandy Beach legends and folklore. See [N-04](#) for notes about Normandy Beach published later as "Following in the Path of Patriots." Also see Princess Diana folk shrine and graffiti (Paris) photographed on this trip, [AFC 2018/064: PH0723-PH0726](#).  
**Extent:** 1 notebook
- Digital ID:**  
afc2018064\_dc001  
Arenes d'Arles, France, March 2012  
1-8, 12, Arles traditional bullring where bull fights are still held; 9-11, Poster announcing bullfights in the rejoneador style on horseback.  
**Filepath:** France 2012-05\Arles Bull Ring  
**Extent:** 12 still image files (jpg)

## Series 6: France and England

Container	Contents
<b>Digital ID:</b> afc2018064_dc001	Aubagne Folk Music Festival, France, March 2012  1-160, Ghitsa Lorga and his Rumanian band entertain at the Aubagne Festival. Ghitsa is Roma and travels between Rumania and France as he looks for means of employment. <b>Filepath:</b> France 2012-05\Aubagne Festival <b>Extent:</b> 160 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Beaches, France, March 2012  1-3, Beach scenes, Saintes-Maries-de-la-Mer; 4, 6, 11, Nice, sunbathers at beach; 5, 7-10, 17, Nice, cell phone beach culture; 12-16, Nice, tattoos; 18-30, Provence-Alpes-Côte d'Azur, boats at Antibes. <b>Filepath:</b> France 2012-05\Beaches <b>Extent:</b> 30 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Cannes, France, March 2012  1-10, Cannes Carlton Hotel; 11-15, Cannes beach life; 16-21, Cannes Hall of Fame. <b>Filepath:</b> France 2012-05\Cannes <b>Extent:</b> 21 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Chateau d'If, France, March 2012  1-15, Island of If off Marseille, France where the story of <i>The Count of Monte Cristo</i> was set; 16-28, Waiting for the boat to return to Marseille from the Island of If. <b>Filepath:</b> France 2012-05\Myths of Chateau d'If <b>Extent:</b> 28 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Cultural locations, France, March 2012  1-2, Kathak dance poster, Marseilles, France; 3-44, Maeght Foundation, St. Paul de Vence; 45-46, Picasso Museum, Antibes, France. <b>Filepath:</b> France 2012-05\Cultural Locations <b>Extent:</b> 46 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Mary Magdalene legend, France, March 2012  1-12, Tomb of Mary Magdalene in St. Maximin Church in Provence; 13-25, Statue of Virgin Mary and serpent in St. Maximin Church in Provence; 26-29, St. Maximin Church in Provence; 30-31, Carved bas relief of Mary Magdalene in St. Maximin Church in Provence; 32-33, Bronze statue of Mary Magdalene in St. Maximin Church in Provence; 34-65, Cave of Mary Magdalene in Provence where she legendarily lived out her life in contemplation; 66-69, Countryside around Cave of Mary Magdalene in Provence. <b>Filepath:</b> France 2012-05\Mary Magdalene <b>Extent:</b> 69 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Knights Templar in Provence, France, March 2012  1-4, 11, 13-25, Chateau St. Martin is high on a hill overlooking St. Paul de Vence and was a former headquarters for the Knights Templar who are associated with legends of the Holy Grail; 5-10, 12, Knights Templar restaurant names and road signs in Vence; 26-30, Red Cross of Knights Templar associated with Virgin Mary in Basilica of St. Maximin de Baume; 31-33, Red Cross of Knights Templar and relief of Holy Grail associated with Virgin Mary in Basilica of St. Maximin de Baum. <b>Filepath:</b> France 2012-05\Templar Folklore <b>Extent:</b> 33 still image files (jpg)

## Series 6: France and England

Container	Contents
<b>Digital ID:</b> afc2018064_dc001	Wine culture, France, May 2012  1-10, Bandol sea front; 11-18, Bandol winery La Cadierenne; 19-43, Bandol wine country in Provence. <b>Filepath:</b> France 2012-05\Wine Culture <b>Extent:</b> 43 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Street culture, France, May 2012  1, Hand of Fatima knocker on Arles door; 2-3, 5-7, Arles outdoor café life; 4, View of Arles from bull ring; 8, Art Deco hotel lobby in Arles; 9-12, café Van Gogh in Arles; 13, 17-18, Gypsy Kings flamenco concert poster in Arles where the band began; 14-16, Camarque cowboy shirt shop in Arles; 19-20, Van Gogh Pharmacy in Arles where Van Gogh lived and painted; 21-24, Hotel on Lubiane River in Vence; 25-26, Vence; 27, Lubiane River; 28-30, Boules game in Vence; 31, 55, Vence store window; 32-36, Saint-Paul de Vence; 37-42, Hotel Lubiane; 43-50, Chapelle du Rosaire de Vence; 51-54, Vence tile roofs; 56, Street shrine to the Virgin Mary in Vence; 57-61, Taurobole Stone which was the site of ancient Great Mother worship during Roman times in Provence; 62-64, Vence streets; 65-72, Antibes shoe shop. <b>Filepath:</b> France 2012-05\Streets <b>Extent:</b> 72 still image files (jpg)
<b>Digital ID:</b> afc2018064_dc001	Abbey of Saint Victor, France, May 2012  1-4, Abbey of Saint Victor in Marseille preserves the bones of St. Victor. <b>Filepath:</b> France 2012-05\Abbey of Saint Victor <b>Extent:</b> 4 still image files (jpg)

## Series 7: Holy Week religious ritual

### Subseries 1: General

<b>BOX 40</b>	Photos of Yaqui Holy Week, Tucson Village, Arizona, circa 1970s <b>Extent:</b> 15 black-and-white prints (various sizes) Given to Susan Caperna Lloyd by Dick Fountain in 1999. <b>Creator:</b> Dick Fountain
<b>BOX/FOLDER 26/11</b>	University of Oregon exhibit comments, 1978 Comments book from first exhibition of photos of Santos (saint statues from Latin America) which led to the beginning of the Holy Week folk life documentation in Sicily, Spain, New Mexico, Mexico (Tarahumara and Yaqui Indians, Taxco), Guatemala, and the Philippines. <b>Extent:</b> 1 notebook
<b>BOX/FOLDER 27/1</b>	Santos, 1978-1987 Clipping, "Images of Sorrow" review of Susan Lloyd photographic exhibition, <i>Artweek</i> , August 1979 <b>Item ID:</b> AFC 2018/064: R-01 Clipping, "Photographer of Religious Art to Hold Seminar" from <i>The Oregonian</i> , July 27, 1978 <b>Item ID:</b> AFC 2018/064: R-02 Three undated clippings on Lloyd photographic exhibits including exhibit at Valparaiso University of Santos folk saint images <b>Item ID:</b> AFC 2018/064: R-03

BOX 55

"Couple View Filipino's Easter Crucifixion," *The Mail Tribune* (Medford, Oregon), May 13, 1987

**Item ID:** AFC 2018/064: R-04

Sales receipts from Manila for santos purchases, June 1987

**Item ID:** AFC 2018/064: R-05

Letters from Gloria Kennedy to Susan Lloyd about santos research

**Item ID:** AFC 2018/064: R-06

Portfolio 13: *Santos: Folk Icons of the Americas and the Philippines, 1978-2015*

**Artist's statement:** Depictions of Catholic saints in churches, processions, home altars, streets, graveyards, on walls or even in junkyards are everywhere across the Spanish conquest in the Americas and the Philippines. Originally made by trained artisans from Spain or in schools set up in urban centers like Mexico City, these santos portray saints, in all their guises, in sculpture and in painting: Christ as an infant or on the cross; Mary as the Immaculate Conception or suffering Mother; helpers of the poor such as Saint Luis Obispo or Saint Martin de Porres. The santos came into being when friars told stories of these saints and installed icons of them in the new, light-illuminated Baroque churches. Gazing on them in spaces not unlike the ancient gold-filled Andean or Aztec temples of old, the natives easily synthesized these saint-symbols of sacrifice, repentance or supplication with their Indian religions. The crucified Christ evoked the ancient Aztec fertility rituals and blood sacrifice to Quetzacoatl; the Virgin Mary replaced female deities such as Tonantzin, a "Mother of Corn" entreated for the success of traditional crops of corn, beans, and squash. In outlying areas or locales such as New Mexico where few imports from Spain or Mexico arrived, the folk soon began to make the statues themselves and invent their own devotional practices. They carved them with Indian features, painted them with darker complexions, personalized them with native clothing, added joints to the carvings so they would move, or hung amulets on their hands. They surrounded them with ex-voto paintings of miraculous cures and, later, brought photographs of loved ones to place at their feet. These saints across the Spanish colonization still symbolize different requests for protection, thanksgiving, or devotion: the Virgin protects the family, Saint Christopher watches over travelers, Christ on a cross suggests how suffering can be endured. Even children are involved: dressing a baby Jesus at home, they carry him to the church for his blessing on Candlemas Day as folk culture, through ritual, brings the santos alive and into daily life. Susan Lloyd conducted research and shot the photographs in this portfolio from 1977-2015.

**Extent:** 1 portfolio (34 photographs) : black-and-white Ultrachrome archival inkjet prints ; 19 x 13 inch

For additional information see [AFC 2018/064: R-01 - AFC 2018/064: R-04](#) for reviews of Lloyd's santos exhibits. See [AFC 2018/064: R-05](#) for June 1987 receipts for santos purchases in Manila; see [AFC 2018/064: R-06](#) for letters from a native Filipina about santos

Print 1: Santo of the Virgin Mary in a home garden; eventually clothed, it is jointed which causes it to move during special feasts and celebrations, Granada, Nicaragua, 2015

**See:** [Nicaragua 2014-02\Santos Folk Art](#)

Print 2: Carved face of San Luis Obispo reflecting the facial structure of Andean Indians. He wears an indigenous bishop's hat. Santuario de San Luis, Otavalo, Ecuador, 1979

**See:** [AFC 2018/064: SL-03-01](#)

Print 3: A Filipino church santero cleans statues. An angel carries a chalice to catch the blood of Christ as another saint, eventually donned with a wig, looks on. Malolos, Bulacan, the Philippines, 1987

**See:** [AFC 2018/064: PH0862](#)



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Print 4: Lucy Reyes is a folk healer and devotee to Santo Niño, the Christ child brought to the Philippines by Magellan. She prays to him and other santos to gain power to heal. Kapitangan, Bulacan, the Philippines, 1987

See: [AFC 2018/064: PH0867](#)

Print 5: Santos depicting Christ and the Apostles are carved by non-professionals, reflect Indian features, and are dressed in indigenous clothing. Santiago Atitlán church, Guatemala, 1989

See: [AFC 2018/064: PH0865](#)

Print 6: Street scene as vendors gather around a santo and a woman takes donations. Quito, Ecuador, 1978

See: [AFC 2018/064: SL-03-02](#)

Print 7: Santos depicting San Luis Obispo and the Virgin Mary. Beads of Indian women adorn the Virgin and San Luis wears an indigenous hat. Santuario de San Luis, Otavalo, Ecuador, 1978

See: [AFC 2018/064: SL-03-01](#)

Print 8: The Virgin Mary and Christ child in Mayan costume, sitting in shell-like niche. The Virgin is dark-skinned, reflecting the faces of the indigenous santos carvers. Santiago Atitlán church, Guatemala, 1989

See: [AFC 2018/064: PH0864](#)

Print 9: Santo of the Virgin Mary in the style of New Mexican santero carvers. Trampas church, New Mexico, 1980

See: [AFC 2018/064: SL-09-01](#)

Print 10: Men, women and children carry santos of the Christ child to the church for presentation. Feast of the Candelaria, Tepoztlán, Mexico, 1991

See: [AFC 2018/064: SL-12-01](#)

Print 11: Men, women and children carry santos of the Christ child to the church for presentation. Feast of the Candelaria, Tepoztlán, Mexico, 1991

See: [AFC 2018/064: SL-12-01](#)

Print 12: Procession of baby Christ santos carried to church on the Feast of the Candelaria, Tepoztlán, Mexico, 1991

See: [AFC 2018/064: SL-12-01](#)

Print 13: Kept at home and dressed in white clothing, a boy brings his santo of the Christ child to the church for presentation on the Candelaria feast day (February 2). Tepoztlán, Mexico, 1991

See: [AFC 2018/064: SL-12-01](#)

Print 14: Townspeople accompany a large santo of Christ through the streets, depicting his entry into Jerusalem prior to his Passion and death. Malolos, Bulacan, the Philippines, 1987

See: [AFC 2018/064: PH0866](#)

Print 15: Villagers crowd a church to wash and oil a Christ santo, preparing it for the Passion story enactments during Holy Week. Kapitangan, Bulacan, the Philippines, 1987

See: [AFC 2018/064: PH0863](#)

Print 16: The Nazareno, depicting Christ crowned with thorns, is a symbol of the Roman soldier's derision and abuse and displayed prominently in a church. Mulege Mission church, Mexico, 1978

See: [AFC 2018/064: SL-02-01](#)

Print 17: Christ Nazareno with crown of thorns. Mexico, 1991

See: [AFC 2018/064: PH0860](#)

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Print 18: Santos of Christ Nazareno, the Sorrowing Virgin, and Christ Crucified. San Fernando Cathedral, Guaymas, Mexico, 1979

See: [AFC 2018/064: SL-07-06](#)

Print 19: A Christ santo carried in procession. Although Christ traditionally carried his own cross, the Tarahumara Indians take on this role during Holy Week rituals. Norogachi, Chihuahua, Mexico, 2001

See: [AFC 2018/064: PH0870](#)

Print 20: Ex-voto amulets dangling from a nailed hand of a Christ Crucified santo hangs in the San Xavier Mission church, Tucson, Arizona, 1978

See: [AFC 2018/064: SL-01-03](#)

Print 21: During Holy Week, children imitate the town processions by playing at being the crucified Christ. Santiago Atitlán, Guatemala, 1989

See: [AFC 2018/064: PH0861](#)

Print 22: Christ Crucified. Mazatlán Cathedral, Mexico., 1979

See: [AFC 2018/064: SL-07-01](#)

Print 23: Painted santo of Christ with sampaguita flowers as village boys light candles in background. Kapitangan, Bulacan, the Philippines, 1987

See: [AFC 2018/064: PH0872](#)

Print 24: A carved santo of the Crucifixion in the rough, elongated style of New Mexico santero carvers. It has been erected in a junkyard along a highway. Taos, New Mexico, 2013

See: [AFC 2018/064: PH0868](#)

Print 25: Detail of Christ's feet on the cross with geometric wall design. San Xavier Mission church, Tucson, Arizona, 1978

See: [AFC 2018/064: SL-01-02](#)

Print 26: Crucifix with missing Christ figure, Italy, 1983

See: [AFC 2018/064: SL-10-02](#)

Print 27: Crucifix with Christ figure in storage. Cuzco, Peru church, 1977

See: [AFC 2018/064: SL-05-01](#)

Print 28: Photo of child left in San Xavier Mission, Tucson, Arizona, 1978

See: [AFC 2018/064: SL-01-02](#)

Print 29: Photographs of the deceased left at the feet of a church santo, 1983

See: [AFC 2018/064: SL-10-01](#)

Print 30: Woman, wearing a cross, Mexico, 1978

See: [AFC 2018/064: SL-02-02](#)

Print 31: Immaculate Virgin in native textile cloak and basket. Mission church interior under renovation. Mazatlán, Mexico, 1979

See: [AFC 2018/064: SL-07-04](#)

Print 32: A man holds his Christ Child, a santo dressed in native clothing with pinned portrait of Our Lady of Guadalupe, Feast of the Candelaria, Tepoztlán, Mexico, 1991

See: [AFC 2018/064: SL-12-01](#)

Print 33: Boy assistant to a santero. Mission church, Guaymas, Mexico, 1979

See: [AFC 2018/064: SL-06-01](#)

Print 34: Child plays at being Christ in empty church as procession ensues outside. Monte Casino, Italy, 1983

See: [AFC 2018/064: SL-10-05](#)

BOX/FOLDER 27/2

Reviews (film, book, photography), 1979-1992

**Extent:** 1 folder

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Container	Contents
BOX/FOLDER 27/3	Film festivals and photography exhibits, 1979-2009 <b>Extent:</b> 1 folder
BOX/FOLDER 27/4	Queries and correspondence to magazines and journals, 1982-2008 <b>Extent:</b> 1 folder
BOX 42	[Newspaper articles relating to Susan Lloyd's work on Holy Week religious ritual], 1982-2018 Includes the following articles: Ted Taylor, "Ashlander's Work Examines Mystique of Easter Week Rituals," <i>The Daily Tidings</i> , February 28, 1989, page 7; Mary Ann Campbell, "Couple View Filipino's Easter Crucifixion," <i>The Mail Tribune</i> , May 13, 1987, page 1B; Susan Lloyd, "Remembering Manila," <i>Lithiagraph</i> , October 1987, pages 6-7; Carol Field, "Sicily's Convergence of Ancient Beliefs," <i>Review</i> , May 10, 1992, pages 5, 9; JoNel Aleccia, "The Meaning of Mothering," <i>Mail Tribune</i> , May 10, 1992, page 1C, 3C; David Barlett, "Lloyd's photographic display shows realities in life," <i>The Torch</i> , February 15, 1982, page 9; "Trio Plans to Film Sicilian Good Friday Ritual," <i>The Daily Tidings</i> , April 18, 1987, page 3; Laurie T. Conrad, "One Woman's Rediscovery is a Passage into Antiquity," <i>The Courier Times</i> , April 9, 1992, page 12B, 9B; Susan Lloyd, "Filipino People Face Decisions May 11," <i>The Mail Tribune</i> , May 8, 1987, page 17A; "Author's Book Traces Roots, Rituals," <i>The Daily Tidings</i> , May 7, 1992, page 9; "Photo Exhibit Focuses on the Spectacle of Rituals," <i>Mail Tribune</i> , March 1, 2002, page 9; Susan Lloyd, "Holy Week in Sicily," <i>Ashland Daily Tidings</i> , April 24, 2004, page 7; Susan Lloyd, "Notes of a Native Daughter," <i>Siskiyou Journal</i> , June/July 1987, page 4; "Semana Santa En Chiantla," <i>El Grafico</i> , March 23, 1989, page 23; Terrie Claflin, "Images of Holy Week," <i>The Mail Tribune</i> , March 19, 1989, pages 1C-2C; "Spirited Sicily," <i>San Francisco Examiner</i> , April 24, 1988, pages T1-T10; <i>Fra Noi</i> , Volume XXXI, April 1992; Sarah Lemon, "Rituals of Belief," <i>Mail Tribune</i> , April 1, 2018, pages C1, C10; Susan Lloyd, "Religion, bloodshed both part of life in the Philippines," <i>The Sunday Oregonian</i> , April 19, 1987, page B4; Susan Lloyd, "Following the Faithful," <i>Albuquerque Journal Magazine</i> , April 14, 1987, pages 4-7; Gail Caperna, "An Interview with Susan Lloyd," <i>Guide to the Arts</i> , March 1992, pages 16-17. <b>Extent:</b> 1 folder
BOX/FOLDER 27/5	Notes from lectures on Holy Week folk life project, 1983-1990 <b>Extent:</b> 1 folder
BOX 58	Portfolio 16: <i>Holy Week Folk Rituals</i> , 1983-2013 Print version, 1983-2013 <b>Artist's statement:</b> Every year at Easter time, the commemoration of the Passion, death, and Resurrection of Christ is celebrated across Hispanidad -- the countries of the Spanish colonization in the sixteenth century. The friars brought these rites to their colonies where the new religion, Catholicism, synthesized with preexisting rituals that had been taking place in the locations for millennia. In fact, the early Catholic Church fathers dated the first Easter to coincide with rituals to the pre-Christian deities, Attis and Cybele, then occurring in third century Rome. The Old World rituals seasonally celebrated the agricultural cycle where sacrifice to the gods were necessary to restore fertility and abundance in societies where the cultivation of wheat, corn, and rice was paramount. Although participants in contemporary Holy Week rituals dramatize the Passion, death, and Resurrection of Christ,

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sacrifices to the old gods are not entirely forgotten in the various communities but have been transferred to the "new" dying and resurrecting god, Christ. In examining the Old World fertility rituals, one becomes aware of several prescribed stages of ritual that can also be seen in contemporary Holy Week celebrations. They include: Fasting, Lamentation, Pilgrimage, Purification, Bloodletting, Casting Out Scapegoats, Combat and Struggle, and Death and Resurrection. Although tolerated, these rituals are often not sanctioned by the formal Catholic Church. Therefore, many contemporary Holy Week rituals across Hispania remain popular, folk rituals of the people. Susan Caperna Lloyd shot the photographs in this portfolio (and conducted research) at nine locations, some with repeat visits, from 1983-2013.

**Extent:** 1 portfolio (76 photographs) : color Ultrachrome archival inkjet prints ; 13 x 19 inch.

#### Digital ID:

afc2018064\_dc003

Digital version, 1983-2013

Digitized portfolio prints and caption document.

**Extent:** 76 still image files (jpg); 1 text file (txt)

Slide version, 1983-2013

#### BOX 19

Fasting, 1986-1998

**Item ID:** AFC 2018/064: PH3777-PH3782

**Extent:** 6 color slides (35 mm)

3777, Costaleros in Seville, Spain are offered water as they fast under the one-ton platforms they carry during Holy Week, 1998; 3778, Ricky Martinez, Santa Fe, New Mexico, Fasting he holds a photo of his dead brother which he will carry with a cross to Chimayó, forty miles away, 1986; 3779, Antonio fasts in a hut during Holy Week before walking with a cross to sacred Mt. Arayat, San Fernando, Bulacan, the Philippines, 1987; 3780, Lucy Reyes, a Filipino healer, fasts in her bedroom before her crucifixion on Good Friday, Kapitangan, the Philippines, 1987; 3781, A young man who will carry his cross during Holy Week fasts in a secluded room before beginning his pilgrimage, Bulacan, the Philippines, 1987; 3782, Hooded penitents in Taxco, Mexico deny themselves sustenance before carrying their cactus crosses on Good Friday, 1991.

#### BOX 19

Lamentation, 1987-1989, 2001

**Item ID:** AFC 2018/064: PH3783-PH3792

**Extent:** 10 color slides (35 mm)

3783, During Holy Week, Tarahumara drummers circle the church, lamenting the coming sacrifice on Good Friday, Norogachi, Chihuahua, Mexico, 2001; 3784, A healer, dressed as Christ, evokes tears as she attempts to heal a child during Holy Week, Kapitangan, Bulacan, the Philippines, 1987; 3785, A woman playing the role of Mary, Christ's mother, cries as she learns that he will be crucified, Holy Thursday Passion Play, Marsala, Sicily, 1988; 3786, Playing the role of Mary Magdalene, a woman cries as Christ is led to his death, Holy Thursday Passion Play, Marsala, Sicily, 1988; 3787, The Virgin, La Macarena, is carried in procession on Good Friday in Seville, Spain, She has crystal tears on her cheeks, 1998; 3788, Mayan women chant a dirge, waiting for Maximón, a puppet representing half old god and new, to wake up, Holy Wednesday, Santiago Atitlán, Guatemala, 1989; 3789, Mayan woman at the dirge for Maximón, Holy Wednesday, Santiago Atitlán, Guatemala, 1989; 3790, Villagers cry as Lucy Reyes, a healer playing the role of Christ during Holy Week, passes by with her cross, Kapitangan, Bulacan, the Philippines, 1987; 3791, Bullroarers in the streets during Holy Week make rattling, shrieking sounds to announce the coming sacrifice, Santiago Atitlán, Guatemala, 1989; 3792, Unknown.

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BOX 19

Pilgrimage, 1986-1989, 2001

**Item ID:** AFC 2018/064: PH3793-PH3800

**Extent:** 8 color slides (35 mm)

3793, During Holy Week, the Tarahumara walk to Norogachi where they wage mock battles between forces of good and evil, a pre-conquest folk tradition, Chihuahua, Mexico, 2001; 3794, Mayan villagers carry effigies of Christ during several Holy Week processions in Panajachél, Guatemala, 1989; 3795, A pilgrim's feet, he has walked for miles to the Chichicastenango church, Palm Sunday, Guatemala, 1989; 3796, A Santa Fe, New Mexico pilgrim walks with his cross during Holy Week to the Chimayó sanctuary forty miles away, 1986; 3797, Holy Week pilgrims on the road to Chimayó in the high country north of Santa Fe, New Mexico, 1986; 3798, Cross bearers walking on the freeway north of Santa Fe, New Mexico, head for the Chimayó sanctuary on Good Friday, 1986; 3799, A cross bearer dressed as Christ returns from his one hundred mile pilgrimage to Mt. Arayat, Holy Week, Bulacan, the Philippines, 1987; 3800, Pilgrims who have walked one hundred miles from Albuquerque, New Mexico, rest on Good Friday at the Chimayó sanctuary, New Mexico, 1987.

BOX 19

Purification, 1983-1991

**Item ID:** AFC 2018/064: PH3801-PH3813

**Extent:** 13 color slides (35 mm)

3801, The church in Santiago Atitlán, Guatemala, is purified with candles and incense on Good Friday, 1989; 3802, Elizabetta, outside her family's apartment, dresses in the chaste clothing of the Madonna, a role she plays on Good Friday, Trapani, Sicily, 1988; 3803, Elizabetta practices her role as the Madonna in the Good Friday procession, she waits in her family's courtyard in Trapani, Sicily, 1988; 3804, Villagers in Santiago Atitlán, Guatemala beautify the town with wreaths during Holy Week, 1989; 3805, Children in Seville, Spain join the Holy Week processions dressed in the white clothing of priests and nuns, 1998; 3806, Maximón, the Mayan puppet god feted during Holy Week, is purified by cleansing him with air deodorizer, Santiago Atitlán, Guatemala, 1989; 3807, Mayans use incense burners, carrying on a folk tradition of their ancestors, to purify their arrival on Palm Sunday at the Chichicastenango church, Guatemala, 1989; 3808, Taxco, Mexico flagellantes are cleansed before carrying their cactus crosses on Good Friday, 1991; 3809, Hooded members of the Confraternity of St. Michael purify themselves by wearing hoods and remaining nameless, Good Friday, Trapani, Sicily, 1983; 3810, A Taxco, Mexico flagellant wears a hood, remaining nameless and in meditation while carrying his cactus cross on Good Friday, 1991; 3811, Lucy Reyes reveals purity after stripped of her garments before undergoing crucifixion on Good Friday, Kapitangan, Bulacan, the Philippines, 1987; 3812, A hooded confraternity assembles in the streets, hiding their identities as a symbol of purification, Good Friday, Trapani, Sicily, 1983; 3813, A statue of Christ is purified with oil in the local church on Holy Thursday, Kapitangan, Bulacan, the Philippines, 1987.

BOX 19

Bloodletting, 1987-1998

**Item ID:** AFC 2018/064: PH3814-PH3824

**Extent:** 11 color slides (35 mm)

3814, Statue of Christ crucified, carved by folk santeros (saint carvers), Malolos church, Bulacan, the Philippines, 1987; 3815, Whips used for flagellation are soaked in oil during a "taktak" ceremony on Good Friday morning, Kapitangan, Bulacan, the Philippines, 1987; 3816, "Taktak" whips are consecrated by a Filipino healer on Good Friday morning, Kapitangan, Bulacan, the Philippines, 1987; 3817, A flagelate prostrates himself before a Station of the Cross on Good Friday, Kapitangan, Bulacan, the Philippines, 1987; 3818, A flagelante, carrying

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a cross on Good Friday, is assisted by an actor portraying a Roman soldier, Kapitangan, Bulacan, the Philippines, 1987; 3819, A flagelante kneels in the streets as girls dressed in white look on, Kapitangan, Bulacan, the Philippines, 1987; 3820, Painted blood signifies the stigmata of saints and Christ's bloodshed, Marsala, Sicily, Holy Thursday Passion Play, 1998; 3821, Dripping red candle wax is intentional, giving the impression of blood, Good Friday procession, Seville, Spain, 1998; 3822, Real blood, through flagellation, on the back of a cactus bearer, Good Friday, Taxco, Mexico, 1991; 3823, Filipino healer Lucy Reyes is painted with the wounds of Christ, Holy Week, Kapitangan, the Philippines, 1987; 3824, An actor playing the role of Christ wears a mask painted to look like blood, Holy Thursday Passion Play, Marsala, Sicily, 1988.

#### BOX 19

Scapegoat, 1987-1989, 1999-2001

**Item ID:** AFC 2018/064: PH3825-PH3830

**Extent:** 6 color slides (35 mm)

3825, An actor plays Christ, a scapegoat who dies to expiate communal sin, Marsala, Sicily Passion Play, 1988; 3826, The Yaqui of Pascua Village burn the scapegoat, Judas, who betrayed Christ, Good Friday, Tucson, Arizona, 1999; 3827, The Tarahumara burn a Judas figure symbolizing the Ladino landowner who expropriates Indian lands, Norogachi, Chihuahua, Mexico, 2001; 3828, A man is hung on a cross in the role of scapegoat, Christ, Good Friday, Kapitangan, the Philippines, 1987; 3829, A woman plays the role of Mary Magdalene -- in Bible accounts, a sinner and scapegoat cast out of the community, Marsala, Sicily Passion Play, 1988; 3830, Maximón, the Mayan puppet deity, is paraded through the streets on Holy Thursday, as a scapegoat he (in part) represents the traitor, Pedro de Alvarado (Spanish conqueror), Santiago Atitlán, Guatemala, 1989.

#### BOX 19

Combat and struggle, 1987-1991, 1998-2001

**Item ID:** AFC 2018/064: PH3829-PH3839

**Extent:** 9 color slides (35 mm)

3831, Christ falls under his cross while Mary fends off the Roman soldiers, Marsala, Sicily Passion Play, 1988; 3832, Villagers play the role of Roman soldiers on Good Friday, Kapitangan, Bulacan, the Philippines, 1987; 3833, Lucy Reyes, a village healer playing the role of Christ, is pushed to her crucifixion by actors playing Roman soldiers, Good Friday, Kapitangan, Bulacan, the Philippines, 1987; 3834, Tarahumara children participate in the folk dances between forces of good and evil on Good Friday, Norogachi, Chihuahua, Mexico, 2001; 3835, Portatori struggle with their one-ton ceto depicting Christ falling under his cross, Good Friday, Trapani, Sicily, 1988; 3836, A flagelante carries his cactus cross and withstands the candle flame which will eventually burn his hand, Good Friday, Taxco, Mexico, 1991; 3837, The Guardia Civil keeps the crowd back as the carriers of the Virgin take a break, Good Friday, Seville, Spain, 1998; 3838, Children carry their homemade ceto in imitation of their elders, Procession of Mysteries, Good Friday, Trapani, Sicily, 1988; 3839, Carriers of the Ceto del Popolo struggle under the one-ton platform holding statues (misteri) depicting the Stations of the Cross, Procession of Mysteries, Good Friday, Trapani, Sicily, 1988.

#### BOX 19

Death and resurrection, 1987-1989, 2001-2005

**Item ID:** AFC 2018/064: PH3840-PH3845

**Extent:** 5 color slides (35 mm)

3840, Lucy Reyes, a village healer, is nailed to a cross on Good Friday, Kapitangan, Bulacan, the Philippines, 1987; 3841, Nails fully penetrate the hands and feet of Lucy Reyes, a village healer, but there are no signs of blood, Good Friday, Kapitangan, Bulacan, the Philippines, 1987; 3842, A village healer, Lucy Reyes, hangs on a cross for three hours on Good Friday, she is crucified yearly to gain

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- power to heal, Kapitangan, Bulacan, the Philippines, 1987; 3843, The Yaqui dress the Christ statue in a feminine skirt, a folk custom symbolizing fertility, after his Good Friday crucifixion, Hermosillo, Mexico, 2002; 3844, Called the empalao, young men wear embroideries made by their mothers as they are strapped to wooden beams representing Christ carrying his cross, Good Friday, Valverde de la Vera, Spain, 2005; 3845, After Christ's death, Tarahumara women carry the Virgin to "reunite" with him at his resurrection, Norogachi, Chihuahua, Mexico, 2001.
- BOX 20** Death and resurrection, 1987-1989, 2001-2005  
**Item ID:** AFC 2018/064: PH3846-PH3852  
**Extent:** 8 color slides (35 mm)  
3846, Mayan men dance with a statue of the Virgin, symbolizing fertility and the conjunction of male and female, Holy Saturday, Santiago Atitlán, Guatemala, 1989; 3847, Yaqui Fariseos (enemies of Christ) are converted by flowers, Holy Saturday, Hermosillo, Mexico, 2002; 3848, Townsmen sit in front of bread decorations, folk symbols of agriculture and fertility that the village women have made, Easter Sunday, San Biago Platani, Sicily, 1988; 3849, Members of the CofraDía de San Juan wear newly embroidered clothing the village women have made, Easter Sunday, Santiago Atitlán, Guatemala, 1989; 3850, A family in Trapani, Sicily reunites on Easter Sunday, 1988; 3851, Mayan women bring flowers to the church on Easter Sunday, Santiago Atitlán, Guatemala, 1989; 3852, After removal of crucifixion nails, the feet of healer, Lucy Reyes, are bloodless, contrasting with other local Good Friday rites of male bloodletting, Kapitangan, Bulacan, the Philippines, 1987.
- BOX/FOLDER 38/13** [Slide logs AFC 2018/064: PH0873-PH3852]  
**Extent:** 1 folder
- BOX/FOLDER 27/6** [Holy Week rituals], 1983-2017  
Manuscripts and ephemera related to Holy Week folk rituals.  
**Extent:** 1 folder
- BOX/FOLDER 27/7** Ephemera collected at locations where Easter time folk rituals of Holy Week are held (1 of 4), 1983-2018  
Includes brochures, flyers, booklets, postcards, pamphlets, posters, maps, news articles, liturgical devotions, programs, and calendars. Locations include Trapani, Sicily, Seville, Spain, Antigua, Guatemala, Valverde de la Vera, Spain, Durango and Bilbao, Spain, Santiago Atitlán, Guatemala, Malolos, Bulacan, the Philippines, San Juan Pueblo, New Mexico, Salamanca, Spain.  
**Extent:** 1 folder
- BOX/FOLDER 27/8** Ephemera collected at locations where Easter time folk rituals of Holy Week are held (2 of 4), 1983-2018  
Includes brochures, flyers, booklets, postcards, pamphlets, posters, maps, news articles, liturgical devotions, programs, and calendars. Locations include Trapani, Sicily, Seville, Spain, Antigua, Guatemala, Valverde de la Vera, Spain, Durango and Bilbao, Spain, Santiago Atitlán, Guatemala, Malolos, Bulacan, the Philippines, San Juan Pueblo, New Mexico, Salamanca, Spain.  
**Extent:** 1 folder
- BOX/FOLDER 27/9** Ephemera collected at locations where Easter time folk rituals of Holy Week are held (3 of 4), 1983-2018  
Includes brochures, flyers, booklets, postcards, pamphlets, posters, maps, news articles, liturgical devotions, programs, and calendars. Locations include Trapani, Sicily, Seville, Spain, Antigua, Guatemala, Valverde de la Vera, Spain, Durango and Bilbao, Spain, Santiago Atitlán, Guatemala, Malolos, Bulacan, the Philippines, San Juan Pueblo, New Mexico, Salamanca, Spain.

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- BOX/FOLDER 39/1**      **Extent:** 1 folder  
Ephemera collected at locations where Easter time folk rituals of Holy Week are held (4 of 4), 1983-2018  
Includes brochures, flyers, booklets, postcards, pamphlets, posters, maps, news articles, liturgical devotions, programs, and calendars. Locations include Trapani, Sicily, Seville, Spain, Antigua, Guatemala, Valverde de la Vera, Spain, Durango and Bilbao, Spain, Santiago Atitlán, Guatemala, Malolos, Bulacan, the Philippines, San Juan Pueblo, New Mexico, Salamanca, Spain.
- BOX/FOLDER 27/10**      **Extent:** 1 folder  
[Magazine articles featuring Susan Lloyd's work on Holy Week religious rituals], 1984-1988  
Includes article by Susan Caperna Lloyd, "Trapani's Grand Procession" in *Attenzione*, April 1985, pages 42-27; article by Susan Caperna Lloyd, "Sicily's Grand Funeral" in *Flying Springbok*, November 1984, pages 50-64; "The Ecstatic Crucifixions of Lucy, Healer of Bulacan" in *Shaman's Drum*, Spring 1988, pages 25-31; "Rambo in Manila" in *Old Oregon*, Winter 1987, pages 11-12.
- BOX/FOLDER 27/11**      **Extent:** 1 folder  
Letters and correspondence from readers, 1985-2001  
Letters and correspondence from readers of Susan Lloyd's book on Holy Week rituals, *No Pictures in My Grave: A Spiritual Journey in Sicily* and her film *Processione: A Sicilian Easter*. Also correspondence about speaking tours about the above publications.
- BOX/FOLDER 39/2**      **Extent:** 1 folder  
Early writings on Holy Week folk life rites, 1986-1988, 2001-2004  
Shows development of books: *No Pictures in My Grave* (1992) and *The Crucifixion of Lucy Reyes* (2017).
- BOX/FOLDER 28/1**      **Extent:** 1 folder  
Grant applications and fellowships, 1987-2004  
Pertaining to documentation of Holy Week rituals with film and photography in Sicily, Spain, the Americas, and the Philippines.
- BOX/FOLDER 28/2**      **Extent:** 1 folder  
First drafts of written articles about Holy Week rituals, 1987, 2004  
Articles written by Susan Lloyd.
- BOX 5**      **Extent:** 1 folder  
Santos, folk Catholicism, various locations, 1987-2013  
**Item ID:** AFC 2018/064: PH0860-PH0872  
**Extent:** 13 color slides (35 mm)  
860, Christ Nazareno with crown of thorns, Mexico; 861, During Holy Week, children imitate the town processions by playing at being crucified Christ, Santiago Atitlán, Guatemala; 862, A Filipino church santero cleans statues, an angel carriers a chalice to catch the blood of Christ as another saint, eventually donned with a wig, looks on, Malolos, Bulacan, the Philippines; 863, Villagers crowd a church to wash and oil a Christ santo, preparing it for the Passion story enactments during Holy Week, Kapitangan, Bulacan, the Philippines; 864, The Virgin Mary and Christ child in Mayan costume, sitting in shell-like niche, the Virgin is dark-skinned, reflecting the faces of the indigenous santos carvers, Santiago Atitlán church, Guatemala; 865, Santos depicting Christ and the Apostles are carved by non-professionals, reflect Indian features, and are dressed in indigenous clothing, Santiago Atitlán church, Guatemala; 866, Townspeople accompany a large santo of Christ through the streets, depicting his entry into Jerusalem prior to his Passion and death, Malolos, Bulacan, the Philippines; 867, Lucy Reyes is a folk healer and devotee to Santo Niño, the Christ child brought to the Philippines by Magellan, she prays to him and other santos to gain power to heal, Kapitangan, Bulacan, the Philippines; 868, A carved santo of



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- the Crucifixion in the rough, elongated style of New Mexico santero carvers, it has been erected in a junkyard along a highway, Taos, New Mexico; 869, Townswomen dressed in black carry a supine santo of the dead Christ covered in flowers, during a Good Friday procession in Trapani, Sicily; 870, Santos depicting Christ, the Virgin Mary, and the Apostles are carved by non-professionals, reflect Indian features, and are dressed in indigenous clothing, Santiago Atitlán church, Guatemala; 871, Christ on cross carried by Tarahumara Indians, Chihuahua, Mexico; 872, Painted santo of Christ with sampaguita flowers as village boys light candles in background, Kapitangan, Bulacan, Philippines.
- BOX/FOLDER 28/3** Document given to Susan Lloyd by Mayan elder at Santiago, Atitlán, Guatemala Holy Week, 1988  
This document is the Indian explanation of their puppet deity, Maximón, celebrated during Holy Week.  
**Extent:** 1 folder
- BOX/FOLDER 28/4** Andree Flageolle Ruhl project paper, 1988  
Project paper on Susan Lloyd's artistic vision, Southern Oregon University, pages 20-24.  
**Creator:** Andree Flageolle Ruhl  
**Extent:** 1 folder
- BOX/FOLDER 38/12** [*West Wind Review*], 1988  
Features photographs from Peru, Italy, and England by Susan Lloyd.  
**Editor:** John Lawrence  
**Extent:** 1 folder
- Item ID:** AFC 2018/064: SR001 Slide presentation on Holy Week, Southern Oregon University, March 1, 1989  
**Extent:** 1 sound cassette
- BOX/FOLDER 28/5** Awards and citations, 1989-1991  
Related to *Processione: A Sicilian Easter*.  
**Extent:** 1 folder
- BOX/FOLDER 28/6** Press releases, 1989-1995  
Related to *Processione: A Sicilian Easter* and *No Pictures in My Grave: A Spiritual Journey in Sicily*.  
**Extent:** 1 folder
- BOX/FOLDER 28/7** Presentations and lecture flyers, tours, announcements, film and book flyers, reviews, 1989-2017  
Related to *Processione: A Sicilian Easter* and *No Pictures in My Grave: A Spiritual Journey in Sicily*.  
**Extent:** 1 folder
- BOX/FOLDER 28/8** Programs, film showings, and readings from conferences, 1989-2018  
Programs from the following conferences: Italian American Historical Association, Association of Italian Canadian Writers, Immigration and Ethnic History Society, University of Minnesota, Western States Folklore Society.  
**Extent:** 1 folder
- Item ID:** AFC 2018/064: MV074 *Italics: The Italian American Magazine*, interview with Susan Caperna Lloyd, episode #43, April 1992  
**Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064: SR003 Jefferson Public Radio, Claire Collins with Susan Caperna Lloyd, May 1992  
**Extent:** 1 sound cassette

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- Item ID:** AFC 2018/064: MV088     *About Books* #40 interview of Susan Lloyd by Stephen Spratt at book fair in Portland, Oregon, 1992  
Discussions of Lloyd's book, *No Pictures in My Grave* (Mercury House, San Francisco, 1992), about her travels to Sicily at Eastertime and its folkloric aspects. Several PhD theses, essays and articles have been written about Lloyd's book. They thematically analyze Lloyd's search for her (female) identity in a male-dominated Sicilian society during which she finds her power in the folklore of the Sicilian women she meets who are linked to an ancient, pre-Christian past. PhD dissertation by Valentina Seffer, "Identity on the Threshold: the Myth of Persephone in Italian American Women's Memoir," University of Sydney, 2015; Article by Elisabetta Marino (University of Rome, Tor Vergata), "Searching for Identity: No Pictures in My Grave: A Spiritual Journey in Sicily," *Journal of British and American Studies*, Volume XXIV, 2018; Article by Elisabetta Marino, "The Black Madonna in the Italian American Artistic Imagination," *Acta Neophilologica*, 2002; PhD dissertation by Theodora Patrona, "Novels of Return: Ethnic Space in Contemporary Greek-American and Italian-American Literature," Aristotle University of Thessaloniki, Greece, February, 2001.  
**Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064: SR005     Wisconsin Public Radio interview, Susan Caperna Lloyd, "Descent into Darkness", February 16, 1994  
**Extent:** 1 sound cassette
- BOX/FOLDER** 38/11     [*Gelebte Interkulturalität* PhD thesis by Eva Hassel], 2000  
Analysis of Susan Lloyd's book *No Pictures in My Grave: A Spiritual Journey in Sicily* in context of Italian American female writers.  
**Creator:** Eva Hassel  
**Extent:** 1 folder
- BOX/FOLDER** 28/9     Valentina Seffer PhD thesis, 2015  
Interview questions and answers. PhD thesis from Valentina Seffer at the University of Melbourne about *No Pictures in My Grave: A Spiritual Journey in Sicily*.  
**Creator:** Valentina Seffer  
**Extent:** 1 folder
- BOX/FOLDER** 41/6     [Ex voto paintings], undated  
**Extent:** 1 folder
- Item ID:** AFC 2018/064: SR006     Sicily/Spain photo show tape (music), undated  
**Extent:** 1 sound cassette
- BOX/FOLDER** 38/14     [Susan Lloyd's inventory of Holy Week notebooks]  
**Extent:** 1 folder

### Subseries 2: Sicily, Italy

- BOX/FOLDER** 28/10     Relatives, Terracina, first Holy Week, Sicily notebook, 1983  
**Extent:** 1 notebook
- BOX** 5     Procession of the Mysteries (inside and outside Church of the Purgatory), Good Friday, Trapani, Sicily, 1983  
**Item ID:** AFC 2018/064: PH0901-PH0935  
**Extent:** 35 color slides (35 mm)
- BOX** 5     Procession of the Mysteries, Good Friday and Holy Saturday, Trapani, Sicily, 1983  
**Item ID:** AFC 2018/064: PH0936-PH0958  
**Extent:** 23 color slides (35 mm)

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Container	Contents
BOX 6	Procession of the Mysteries, Good Friday and Holy Saturday, Trapani, Sicily, 1983 <b>Item ID:</b> AFC 2018/064: PH0959-PH1176 <b>Extent:</b> 218 color slides (35mm)
BOX 5	Palm Sunday, Trapani, Sicily, 1983-1988 <b>Item ID:</b> AFC 2018/064: PH0873-PH0900 <b>Extent:</b> 28 color slides (35 mm)
BOX 7	Hooded confraternities, Procession of the Mysteries, Good Friday and Holy Saturday, Trapani, Sicily, 1983-1988 <b>Item ID:</b> AFC 2018/064: PH1177-PH1193 <b>Extent:</b> 17 color slides (35 mm)
BOX 7	Women's' confraternities and Sorrowing Mother (Madonna L'Addolorata), Procession of the Mysteries, Good Friday and Holy Saturday, Trapani, Sicily, 1983-1988 <b>Item ID:</b> AFC 2018/064: PH1194-PH1222 <b>Extent:</b> 29 color slides (35 mm)
BOX 7	Street scenes/portraits, Holy Week, Trapani, Sicily, 1983-1988 <b>Item ID:</b> AFC 2018/064: PH1223-PH1275 <b>Extent:</b> 53 color slides (35 mm)
BOX/FOLDER 26/7	Italian/Sicilian culture and heritage (2 of 3), 1983-2020 <b>Extent:</b> 1 folder Brochures, booklets, itineraries, maps, postcards, and miscellaneous material pertaining to the annual Good Friday (Holy Week) Procession of the Mysteries in Trapani, Sicily <b>Item ID:</b> AFC 2018/064: ZZZ-05
BOX/FOLDER 26/8	Italian/Sicilian culture and heritage (3 of 3), 1983-2020 <b>Extent:</b> 1 folder Brochures and pamphlets pertaining to Good Friday (Holy Week) and Easter folklore rituals in San Biago Platani (1996), Casteltermini (1993), and Erice (1988), Sicily, 1988-1996 <b>Item ID:</b> AFC 2018/064: ZZZ-06 Programs/itineraries of Susan Lloyd's Holy Week tours she led to Sicily <b>Item ID:</b> AFC 2018/064: ZZZ-07 Announcement of completion of film, <i>Processione: A Sicilian Easter</i> ; and distributor promotional flyer (University of California Media, Berkeley); Film review, <i>Processione: A Sicilian Easter</i> ; Mercury House promotional flyer for Lloyd's book, <i>No Pictures in My Grave: A Spiritual Journey in Sicily</i> , 1989-1992 <b>Item ID:</b> AFC 2018/064: ZZZ-08
BOX/FOLDER 39/3	Play: <i>Processione</i> , 1984 Based on Lloyd's slides and music of the Procession of the Mysteries, Trapani, Sicily. Produced in Ashland, Oregon. <b>Creator:</b> Bill Coyne <b>Extent:</b> 1 folder
BOX 22	<i>Processione</i> play cast promo, 1984 <b>Item ID:</b> AFC 2018/064: SL-24-01 – SL-24-02 <b>Extent:</b> 12 black-and-white negatives (120 mm) <b>Film type:</b> Kodak
BOX/FOLDER 38/4	[Original housing from AFC 2018/064: SL-24] <b>Extent:</b> 1 folder
BOX 40	Sanctuary of Black Madonna, Tindari, Sicily, 1986-1991 15, Façade of sanctuary; 16, Statues of Black Madonna for sale; 17, Vendor and Black Madonnas for sale; 18, Sicilian tambourines for sale; 19, Hooded cactus bearers, Good Friday, Taxco, Mexico, 1991; 20, El posto hole of sacred dirt, Good Friday,

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Container	Contents
	Chimayó, New Mexico, 1986; 21, Christ santo in market, Holy Week, Bulacan, the Philippines, 1987; 22, Christ, Manila santos workshop, Holy Week, the Philippines, 1987; 23, Santo Niño, Manila santos workshop, Holy Week, the Philippines, 1987; 24, St. Michael, Manila santos workshop, Holy Week, the Philippines, 1987 <b>Extent:</b> 10 black-and-white prints (various sizes) Photos used for publicity (some included in <i>No Pictures in My Grave</i> )
BOX 7	Procession of the Mysteries, Good Friday and Holy Saturday, Trapani, Sicily, 1988 <b>Item ID:</b> AFC 2018/064: PH1276-PH1403 <b>Extent:</b> 128 color slides (35 mm)
BOX 8	Woman (Elisabetta) preparing for role of Veronica in Procession of the Mysteries, Holy Week, Trapani, Sicily, 1988 <b>Item ID:</b> AFC 2018/064: PH1404-PH1459 <b>Extent:</b> 56 color slides (35 mm)
BOX 8	Holy Thursday Passion play, Marsala, Sicily, 1988 <b>Item ID:</b> AFC 2018/064: PH1460-PH1601 <b>Extent:</b> 142 color slides (35 mm)
BOX 8	Easter windows, Trapani, Sicily; bread decorations, San Biago Platani, Sicily, 1988 <b>Item ID:</b> AFC 2018/064: PH1602-PH1620 <b>Extent:</b> 19 color slides (35 mm)
BOX 9	Easter windows, Trapani, Sicily; bread decorations, San Biago Platani, Sicily, 1988 <b>Item ID:</b> AFC 2018/064: PH1621-PH1631 <b>Extent:</b> 11 color slides (35 mm)
BOX 21	Trapani, Sicily, 1988 <b>Item ID:</b> AFC 2018/064: SL-13-01 – SL-13-11 <b>Extent:</b> 254 black-and-white negatives (35 mm) <b>Notes from original housing:</b> SL-13-01: Good Friday; Complete; SL-13-02: Complete; SL-13-03: Complete; SL-13-04: Complete; SL-13-05: Complete; SL-13-06: Incomplete 1-8; SL-13-07: 24-36; SL-13-08: Fragments 3-7; SL-13-10: 27-35; SL-13-11: 26-36. <b>Film type:</b> Kodak 5053; Kodak 5063; Kodak 5062
BOX/FOLDER 37/8	[Original housing from AFC 2018/064: SL-13] <b>Extent:</b> 1 folder
BOX/FOLDER 28/11	Sicily notebooks (1 of 2), 1988 <b>Extent:</b> 1 notebook
BOX/FOLDER 29/1	Sicily notebooks (2 of 2), 1988 <b>Extent:</b> 1 notebook
<b>Item ID:</b> AFC 2018/064: SR007	Procession of Mysteries, Trapani, Sicily (music), 1988 <b>Extent:</b> 1 sound cassette
<b>Item ID:</b> AFC 2018/064: SR008	Procession of Mysteries, Trapani, Sicily (music), 1988 <b>Extent:</b> 1 sound cassette
<b>Item ID:</b> AFC 2018/064: SR021	<i>Canti di Sicilia</i> , Rosa Balistreri, 1988 <b>Extent:</b> 1 sound cassette
BOX 40	Procession of the Mysteries, Good Friday, Trapani, Sicily, 1988 1, Madonna L'Addolorata Society devotee; 2, Girl playing role of nun; 3, Girl playing role of grieving Madonna; 4, Girl carrying crown of thorns; 5, Misteri statue, Christ at the Pillar; 6, Flag bearer walking ahead of one of the Misteri; 7, Street shrine; 8, Madonna of Trapani

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BOX 40	<p><b>Extent:</b> 8 black-and-white prints (various sizes) Photos used for publicity (some included in <i>No Pictures in My Grave</i>) Bread decorations, Easter Week, San Biago Platani, Sicily, 1988 9, Bread lady; 10, Stella, bread lady; 11, Vincenza Tuzzolino, bread lady; 12, Street scene, San Biago; 13, Woman behind flycatcher curtain; 14, Vincenza Tuzzolino, bread lady <b>Extent:</b> 6 black-and-white prints (various sizes) Photos used for publicity (some included in <i>No Pictures in My Grave</i>)</p>
BOX/FOLDER 38/15	<p>[Log of Procession of Mysteries, Trapani, Sicily photos] <b>Extent:</b> 1 folder Audiovisual materials related to the film <i>Processione: A Sicilian Easter</i> (1989), 1989, 2007, 2017</p>
Item ID: AFC 2018/064: MV075	<p>Master, 1989 <b>Extent:</b> 1 film reel (1 inch)</p>
Digital ID: afc2018064_dc008	<p>DVD version, 2007 <b>Filepath:</b> VIDEO_TS/ <b>Extent:</b> 5 moving image files (ifo, vob) Sub-master dubbed from master, split-channel audio, February 9, 2007</p>
Item ID: AFC 2018/064: MV073	<p>Analog version, February 9, 2007 <b>Note on case:</b> Excellent copy of 1" master, Ch1 Primary, Ch2 A few nat sounds <b>Extent:</b> 1 videocassette (Betacam SP)</p>
Digital ID: afc2018064_dc002	<p>Digital version, February 9, 2007 <b>Filepath:</b> Processione From Beta Dub of 1inch 2-9-2009_ Uncompressed 4x3 Graded MASTER.mov <b>Extent:</b> 1 moving image file (mov)</p>
Digital ID: afc2018064_dc002	<p>Streaming master, 2017 <b>Filepath:</b> Processione_4x3_Color Graded_480p_12k_h264 Streaming MASTER.mp4 <b>Extent:</b> 1 moving image file (mp4)</p>
Item ID: AFC 2018/064: MV001-MV072	<p>Window dubs, undated <b>Note on case for AFC 2018/064: MV070:</b> Blank tape <b>Extent:</b> 72 videocassettes (Betacam)</p>
BOX 21	<p>Sicily, 1990 <b>Item ID:</b> AFC 2018/064: SL-16-01 – SL-16-06 <b>Extent:</b> 166 black-and-white negatives (35 mm) <b>Notes from original housing:</b> SL-16-01: 1-25, incomplete; SL-16-02: 1-32, incomplete; SL-16-03: 27-36; SL-16-04: 13, 22-36; SL-16-05: 2-35; SL-16-06: Missing 33-34. <b>Film type:</b> Kodak 5063; Kodak 5062</p>
BOX/FOLDER 37/11	<p>[Original housing from AFC 2018/064: SL-16] <b>Extent:</b> 1 folder</p>
BOX/FOLDER 29/2	<p>Sicily notebooks, 1990 <b>Extent:</b> 2 notebooks</p>
Item ID: AFC 2018/064: MV089	<p><i>Italics: The Italian American Magazine</i>, Episode #35, Interview about <i>Processione: A Sicilian Easter</i>, 1991 <b>Extent:</b> 1 videocassette (VHS)</p>

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<b>Item ID:</b> AFC 2018/064: SR004	Festa Italiano interview with Bob Mosullo and Susan Caperna Lloyd, September 19, 1992 <b>Extent:</b> 1 sound cassette
<b>BOX/FOLDER</b> 29/3	Sicily notebook, 2018 <b>Extent:</b> 1 notebook
<b>BOX/FOLDER</b> 41/7	[Il Mondo Della Settimana Santa photograph exhibit in Trapani, Sicily], undated <b>Extent:</b> 1 folder
<b>Subseries 3: New Mexico</b>	
<b>BOX/FOLDER</b> 25/10	England; New Mexico; Ashland, Oregon notebook, 1985-1986 Living in Santa Fe, New Mexico, Pueblo Deer Dances, Halley's Comet folklore, Good Friday pilgrimage to Chimayó New Mexico, with Navajos at peyote ceremony, interviews with World War II Navajo veteran, Navajo activist Marilyn James. <b>Extent:</b> 1 notebook
<b>BOX</b> 21	Santa Fe, New Mexico, 1986 <b>Item ID:</b> AFC 2018/064: SL-14-01 – SL-14-03 <b>Extent:</b> 18 black-and-white negatives (35 mm); 19 black-and-white negatives (120 mm) <b>Notes from original housing:</b> SL-14-02: San Idefonso; SL-14-03: Santa Fe Kiva <b>Film type:</b> Kodak
<b>BOX/FOLDER</b> 37/9	[Original housing from AFC 2018/064: SL-14] <b>Extent:</b> 1 folder
<b>BOX</b> 9	Pilgrims walking to Chimayó Sanctuary, Good Friday, Chimayó, New Mexico, 1986 <b>Item ID:</b> AFC 2018/064: PH1632-PH1662 <b>Extent:</b> 31 color slides (35 mm) Pilgrims carry crosses miles along highway and across the desert, arriving by Good Friday at the Sanctuary of Chimayó, north of Santa Fe, New Mexico. Some walk more than one hundred miles.
<b>BOX</b> 9	Offerings brought by pilgrims to Chimayó Sanctuary, Good Friday, Chimayó, New Mexico; Hole of sacred dirt, Chimayó, New Mexico, 1986, 2004 <b>Item ID:</b> AFC 2018/064: PH1663-PH1695 <b>Extent:</b> 33 color slides (35 mm) Crosses and other offerings for healing and thanksgiving are left in the Sanctuary of Chimayó on Good Friday. Holy dirt is then gathered from el posto (hole in vestibule) to bring home for healing.
<b>BOX</b> 9	Dances of fertility by Pueblo Indians: San Ildefonso Pueblo Deer Dance, New Mexico; Picuris Pueblo Corn Dance, New Mexico, 1986-1990 <b>Item ID:</b> AFC 2018/064: PH1725-PH1750 <b>Extent:</b> 26 color slides (35 mm)
<b>BOX</b> 9	Landscapes, architecture, and folk paintings, Sante Fe, Albuquerque, Taos, and Chimayó, New Mexico, 1986-2004 <b>Item ID:</b> AFC 2018/064: PH1696-PH1724 <b>Extent:</b> 29 color slides (35 mm)
<b>BOX</b> 9	Pueblo Indian Corn Dance of fertility, Picuris, New Mexico, 1990 <b>Item ID:</b> AFC 2018/064: PH1751-PH1787 <b>Extent:</b> 37 color slides (35 mm)
<b>BOX/FOLDER</b> 29/4	Yaquis, Tucson; Cuba; Yaquis, Hermosillo; and New Mexico notebook, 1999-2004 <b>Extent:</b> 1 notebook

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BOX 9	Moradas (meeting houses) of the Penitente Brotherhood which conducts secret rituals during Holy Week, Taos and Talpa, New Mexico, 2004 <b>Item ID:</b> AFC 2018/064: PH1788-PH1804 <b>Extent:</b> 17 color slides (35 mm)
<b>Digital ID:</b> afc2018064_dc001	Good Friday Pilgrimage to Santuario de Chimayó, March 2012  <b>Filepath:</b> New Mexico USA - 2012-03\Pilgrimage <b>Extent:</b> 149 still image files (jpg)
<b>Subseries 4: The Philippines</b>	
BOX/FOLDER 29/5	Bulacan, Philippines notebooks (1 of 2), 1987 <b>Extent:</b> 1 notebook
BOX/FOLDER 29/6	Bulacan, Philippines notebooks (2 of 2), 1987 <b>Extent:</b> 1 notebook
BOX/FOLDER 29/7	Tom Lloyd's notes, Philippines, 1987 <b>Creator:</b> Tom Lloyd <b>Extent:</b> 1 notebook
BOX 9	Village healer Lucy Santos Reyes, at home ten days before her crucifixion, Paombong, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1805-PH1827 <b>Extent:</b> 23 color slides (35 mm) Village healer Lucy Santos Reyes, at home surrounded by effigies of Santo Niño to whom she is devoted, ten days before her annual Good Friday crucifixion. She keeps her cross, nails, and hammer in her bedroom.
BOX 10	Barrio volunteers dress religious statues for Holy Week rituals; church herb vendors and interior church scenes, Paombong, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1828-PH1845 <b>Extent:</b> 18 color slides (35 mm)
BOX 10	Palm Sunday procession depicting Christ's entrance into Jerusalem, Malolos, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1846-PH1879 <b>Extent:</b> 34 color slides (35 mm)
BOX 10	Lucy Reyes and the Santo Niño Society on pilgrimage to Novaliches Grotto, thirty miles from Lucy Reyes' home, on Wednesday of Holy Week, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1880-PH1946 <b>Extent:</b> 67 color slides (35 mm)
BOX 10	Lucy Reyes and the Santo Niño Society make a pilgrimage to a rice field shrine after returning from Novaliches Grotto on Wednesday of Holy Week, Paombong, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1947-PH1962 <b>Extent:</b> 15 color slides (35 mm)
BOX 10	Holy Week through Good Friday; cross bearers walk through countryside; some will undergo crucifixion on Good Friday, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1963-PH1997 <b>Extent:</b> 35 color slides (35 mm)
BOX 10	Holy Week through Good Friday; cross bearer walk through countryside; men fast in huts; man with family and nails used in his crucifixion; male crucifixion, San Fernando and Kapitangan, Bulacan, the Philippines, 1987 <b>Item ID:</b> AFC 2018/064: PH1998-PH2030

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BOX 11	<p><b>Extent:</b> 33 color slides (35 mm)</p> <p>Tak-Tak (cut-cut) ceremony in early morning on Good Friday, Kapitangan, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2031-PH2040</p> <p><b>Extent:</b> 10 color slides (35 mm)</p> <p>Performed to open blood flow when hooded young men (flagellators) will then whip themselves. Whips, soaked in oil, are consecrated by a local healer.</p>
BOX 11	<p>Tak-Tak (cut-cut) ceremony in early morning on Good Friday, Kapitangan, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2041-PH2054</p> <p><b>Extent:</b> 14 color slides (35 mm)</p> <p>Performed to open blood flow when hooded young men (flagellators) will then whip themselves. Whips, soaked in oil, are consecrated by a local healer.</p>
BOX 11	<p>Signifying namelessness, flagellantes, assisted by friends (compadres), lash themselves in the streets and roads on Good Friday, Kapitangan, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2055-PH2126</p> <p><b>Extent:</b> 72 color slides (35 mm)</p>
BOX 11	<p>Village healer Lucy Reyes arrives at crucifixion site on Good Friday, is disrobed, and nailed to a cross where she hangs for three hours, Kapitangan, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2127-PH2184</p> <p><b>Extent:</b> 58 color slides (35 mm)</p>
BOX 12	<p>Local women, following the tradition begun by Lucy Reyes, are tied to crosses (although not nailed) on Good Friday, Kapitangan, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2185-PH2258</p> <p><b>Extent:</b> 74 color slides (35 mm)</p>
BOX 12	<p>Church scenes on Easter Sunday, Malolos, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2259-PH2301</p> <p><b>Extent:</b> 43 color slides (35 mm)</p>
BOX 12	<p>Effigies of Santo Niño, patron saint of the Philippines, originally brought to the islands by Magellan; Holy Thursday Passion Play, Kapitangan; Easter Sunday Encuentro, Malolos, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2302-PH2332</p> <p><b>Extent:</b> 31 color slides (35 mm)</p>
BOX 12	<p>Manila scenes, political posters (shortly after the fall of Ferdinand Marcos); Holy Week, Manila, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2333-PH2370</p> <p><b>Extent:</b> 38 color slides (35 mm)</p>
BOX 12	<p>Portraits, Holy Week, Bulacan, the Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: PH2371-PH2414</p> <p><b>Extent:</b> 44 color slides (35 mm)</p>
BOX 21	<p>Manila, Philippines, 1987</p> <p><b>Item ID:</b> AFC 2018/064: SL-11-01 – SL-11-02</p> <p><b>Extent:</b> 54 black-and-white negatives (35 mm)</p> <p><b>Notes from original housing:</b> SL-11-01: Philippines Santos; 1-26; Need to print Sto. Niño 25 or 26; 12-36, 2-3; SL-11-02: 3-30.</p> <p><b>Film type:</b> Kodak PX 5062; Kodak 5063</p>
BOX/FOLDER 37/6	<p>[Original housing from AFC 2018/064: SL-11]</p> <p><b>Extent:</b> 1 folder</p>
BOX/FOLDER 29/8	<p>Philippines, 1987-1988</p> <p><b>Extent:</b> 1 folder</p>



## Series 7: Holy Week religious ritual

### Container

### Contents

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- Manuscript by Susan Lloyd, "Remembering Manila," about Good Friday folk rituals and related political upheaval in the Philippines.  
See [AFC 2018/064: SL-11-01-SL-11-02](#)  
**Item ID:** AFC 2018/064: S-01
- Original manuscript by Susan Lloyd, "Death in the Philippines," about collective folk religiosity in the Philippines, Good Friday.  
See [AFC 2018/064: SL-11-01-SL-11-02](#)  
**Item ID:** AFC 2018/064: S-02
- Manuscript by Susan Lloyd, "Notes on a Death," about collective folk religiosity in the Philippines, Good Friday.  
See [AFC 2018/064: SL-11-01-SL-11-02](#)  
**Item ID:** AFC 2018/064: S-03
- Original manuscript, "Halo Halo," by Susan Lloyd about rise of "people power" in the Philippines and "mix-mix" nature of that society which Lloyd observed while documenting Holy Week rituals there.  
See [AFC 2018/064: SL-11-01-SL-11-02](#)  
**Item ID:** AFC 2018/064: S-04
- Newspaper article by Susan Lloyd, "Remembering Manila," *Lithiagraph*, pages 6-7, about Holy Week in the Philippines, October 1987  
**Item ID:** AFC 2018/064: S-05
- Article by Susan Lloyd, "The Ecstatic Crucifixions of Lucy, Healer of Bulacan," *Shaman's Drum* magazine, pages 25-31. About folk healer in the Philippines who is nailed to a cross on Good Friday, a vow she had taken annually for fifteen years  
**Item ID:** AFC 2018/064: S-06
- BOX/FOLDER 29/9** Book proposal *The Day They Crucified Lucy Santos Reyes*, 2012  
Title later changed to *The Crucifixion of Lucy Reyes*.  
**Extent:** 1 folder
- BOX/FOLDER 29/10** [Book proposal, *The Crucifixion of Lucy Reyes*], 2012  
**Extent:** 1 folder
- BOX/FOLDER 30/1** [Pre-print, *The Crucifixion of Lucy Reyes*], 2017  
**Extent:** 1 folder
- Subseries 5: Guatemala**
- BOX/FOLDER 30/2** Guatemala notebooks (1 of 2), 1989  
**Extent:** 1 notebook
- BOX/FOLDER 30/3** Guatemala notebooks (2 of 2), 1989  
**Extent:** 2 notebooks
- BOX 12** Palm Sunday, Chichicastenango Church/Mayan devotees with incensarios, Guatemala, 1989  
**Item ID:** AFC 2018/064: PH2415-PH2465  
**Extent:** 51 color slides (35 mm)
- BOX 13** Palm Sunday, Chichicastenango Church/Mayan devotees with incensarios, Guatemala, 1989  
**Item ID:** AFC 2018/064: PH2466-PH2479  
**Extent:** 14 color slides (35 mm)
- BOX 13** Stelae at Tikal archeological site depicting ancient Mayan sacrifice and incensarios, Tikal, Guatemala, 1989  
**Item ID:** AFC 2018/064: PH2480-PH2504  
**Extent:** 25 color slides (35 mm)
- BOX 13** Decorations of fertility, Holy Week, Santiago, Atitlán, Guatemala, 1989  
**Item ID:** AFC 2018/064: PH2505-PH2526

## Series 7: Holy Week religious ritual

Container	Contents
BOX 13	<p><b>Extent:</b> 22 color slides (35 mm)</p> <p>Maximón, Mayan puppet-deity (half old god and new) and devotees at Confraternity of Santa Cruz, Tuesday of Holy Week, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2527-PH2549</p>
BOX 13	<p><b>Extent:</b> 23 color slides (35 mm)</p> <p>Procession of bullroarers as Maximón is carried by a Mayan brujo to municipal building then to his private capilla (chapel), Holy Wednesday, Santiago, Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2550-PH2607</p>
BOX 13	<p><b>Extent:</b> 58 color slides (35 mm)</p> <p>Maximón in his capilla, Holy Wednesday through Good Friday, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2608-PH2627</p>
BOX 13	<p><b>Extent:</b> 20 color slides (35 mm)</p> <p>Holy Thursday feast with townspeople bringing food to outdoor table, reenacting the Last Supper, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2628-PH2644</p>
BOX 13	<p><b>Extent:</b> 17 color slides (35 mm)</p> <p>Church scenes, Good Friday, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2645-PH2660</p>
BOX 14	<p><b>Extent:</b> 16 color slides (35 mm)</p> <p>Church scenes, Good Friday, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2661-PH2680</p>
BOX 14	<p><b>Extent:</b> 20 color slides (35 mm)</p> <p>Cross raising in church, Good Friday, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2681-PH2699</p>
BOX 14	<p><b>Extent:</b> 19 color slides (35 mm)</p> <p>Good Friday procession and burial of child in cemetery, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2700-PH2769</p>
BOX 14	<p><b>Extent:</b> 70 color slides (35 mm)</p> <p>Procession of Virgin, Good Friday, and dancing with Virgin on Holy Saturday, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2770-PH2799</p>
BOX 14	<p><b>Extent:</b> 30 color slides (35 mm)</p> <p>Portraits of children and villagers, Holy Week, Santiago Atitlán and Sololá, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2800-PH2833</p>
BOX 14	<p><b>Extent:</b> 34 color slides (35 mm)</p> <p>Holy Week carpets made with dyed sawdust over which statues are carried on Good Friday, Antigua, Guatemala; procession/church steps, Good Friday, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2834-PH2857</p>
BOX 15	<p><b>Extent:</b> 24 color slides (35 mm)</p> <p>Good Friday procession, Sololá, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2858-PH2874</p>
BOX 15	<p><b>Extent:</b> 17 color slides (35 mm)</p> <p>Holy Week offerings to Mayan pre-Christian deity, Pascual Abaj, Santiago Atitlán, Guatemala, 1989</p> <p><b>Item ID:</b> AFC 2018/064: PH2875-PH2908</p>
BOX 15	<p><b>Extent:</b> 34 color slides (35 mm)</p>

## Series 7: Holy Week religious ritual

Container	Contents
BOX 15	Portraits and town views, Holy Week, Sololá and Santiago Atitlán, Guatemala, 1989 <b>Item ID:</b> AFC 2018/064: PH2909-PH2937 <b>Extent:</b> 29 color slides (35 mm)
BOX 15	Scenic views, Holy Week, Santiago Atitlán, Guatemala, 1989 <b>Item ID:</b> AFC 2018/064: PH2938-PH2956 <b>Extent:</b> 19 color slides (35 mm)
<b>Subseries 6: Mexico</b>	
BOX 15	Carnival (last day of revelry before Lenten season begins), Tepoztlán, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH2957-PH2993 <b>Extent:</b> 37 color slides (35 mm)
BOX 15	Lenten pilgrimage to Chalma church and Devil Dancers, Chalma, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH2994-PH3042 <b>Extent:</b> 49 color slides (35 mm)
BOX 15	Palm Sunday, Tepoztlán, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH3043-PH3076 <b>Extent:</b> 34 color slides (35 mm)
BOX 16	Cactus bearing flagellantes, Good Friday, Taxco, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH3077-PH3199 <b>Extent:</b> 123 color slides (35 mm)
BOX 16	Procession of Mary meeting Christ with cross and Veronica with cloth to wipe Christ's face, Good Friday, Taxco, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH3200-PH3242 <b>Extent:</b> 43 color slides (35 mm)
BOX 16	Women's Procession of Silence, Good Friday, Taxco, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH3243-PH3268 <b>Extent:</b> 26 color slides (35 mm)
BOX 16	Miscellaneous processions and town views, Good Friday, Taxco, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH3269-PH3282 <b>Extent:</b> 14 color slides (35 mm)
BOX 17	Miscellaneous processions and town views, Good Friday, Taxco, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: PH3283-PH3305 <b>Extent:</b> 23 color slides (35 mm)
BOX 21	Tepoztlán/Taxco, Mexico, 1991 <b>Item ID:</b> AFC 2018/064: SL-12-01 – SL-12-09 <b>Extent:</b> 245 black-and-white negatives (35 mm) <b>Notes from original housing:</b> SL-12-01: Tepoztlán, Mexico Candelaria; Scanned (8/22/18) 36, 4A, 14A, 12A, 22, 21; Printed (8/22/18) 36, 4A, 14A, 22, 21; SL-12-02: Missing 28-32; SL-12-03: Taxco, Mexico, Good Friday; 3-32; SL-12-04: Complete; SL-12-05: Complete; SL-12-06: 17-21, 25-35; SL-12-07: Tepoztlán Carnival; 2-11; SL-12-08: Tepoztlán Carnival; 11-36; SL-12-09: Tepoztlán, Candelaria. <b>Film type:</b> Kodak 5052; Kodak 5063; Kodak 5062; Ilford.
BOX/FOLDER 37/7	[Original housing from AFC 2018/064: SL-12] <b>Extent:</b> 1 folder
BOX/FOLDER 30/4	Tarahumara, Norogachi, Mexico notebook, 2001 <b>Extent:</b> 1 notebook

## Series 7: Holy Week religious ritual

Container	Contents
BOX 18	Tarahumara Indian plaza and church, Copper Canyon views, Holy Week, Norogachi, Mexico, 2001 <b>Item ID:</b> AFC 2018/064: PH3658-PH3670 <b>Extent:</b> 13 color slides (35 mm)
BOX 18	The Tarahumara portray fariseos (enemies of Christ) and soldados (soldiers of Christ), dancing in mock combat, Good Friday, Norogachi, Mexico, 2001 <b>Item ID:</b> AFC 2018/064: PH3671-PH3705 <b>Extent:</b> 35 color slides (35 mm)
BOX 19	The Tarahumara portray fariseos (enemies of Christ) and soldados (soldiers of Christ), dancing in mock combat, Good Friday, Norogachi, Mexico, 2001 <b>Item ID:</b> AFC 2018/064: PH3706-PH3742 <b>Extent:</b> 37 color slides (35 mm)
BOX 19	Tarahumara Way of the Cross procession and burning of Judas, symbol of oppressive Ladino landowner, Good Friday, Norogachi, Mexico, 2001 <b>Item ID:</b> AFC 2018/064: PH3743-PH3776 <b>Extent:</b> 34 color slides (35 mm)
BOX/FOLDER 30/5	Sketches and observations made by Gail Caperna, Susan Lloyd's mother, Potam, Yaqui Village, Mexico, 2002 <b>Creator:</b> Gail Caperna <b>Extent:</b> 1 notebook
BOX 18	Yaqui Indians portray chapayekas (enemies of Christ along with fariseos) and soldados (soldiers of Christ) in mock battles, Good Friday, Hermosillo, Mexico, 2002 <b>Items IDs:</b> AFC 2018/064: PH3510-PH3538 <b>Extent:</b> 29 color slides (35 mm)
BOX 18	Yaqui Indians portray soldados, burning a Judas figure and swords of the fariseos on Holy Saturday, Hermosillo, Mexico, 2002 <b>Items IDs:</b> AFC 2018/064: PH3539-PH3570 <b>Extent:</b> 32 color slides (35 mm)
BOX 18	Yaqui Indians portray soldados, "converting" the fariseos with flowers, Holy Saturday, Hermosillo, Mexico, 2002 <b>Items IDs:</b> AFC 2018/064: PH3571-PH3594 <b>Extent:</b> 24 color slides (35 mm)
BOX 18	The Yaquis ramada of the Virgin and resurrected Christ; plaza, crowd scenes, children's groups, Holy Saturday, Hermosillo, Mexico, 2002 <b>Items IDs:</b> AFC 2018/064: PH3595-PH3621 <b>Extent:</b> 27 color slides (35 mm)
BOX 18	A Yaqui Deer Dancer, appears after the fariseos conversion, dancing with musicians in his ramada, Holy Saturday, Hermosillo, Mexico, 2002 <b>Items IDs:</b> AFC 2018/064: PH3622-PH3657 <b>Extent:</b> 36 color slides (35 mm)

### Subseries 7: Spain

<b>Item ID:</b> AFC 2018/064: SR022	<i>Marchas Procesionales en Sevilla</i> , 1994 <b>Extent:</b> 1 sound cassette
BOX 17	Costaleros, carriers of pasos (platforms) which hold statues depicting Christ, Mary, and figures in Passion story, Good Friday, Seville, Spain, 1998 <b>Items IDs:</b> AFC 2018/064: PH3306-PH3337 <b>Extent:</b> 32 color slides (35 mm)

## Series 7: Holy Week religious ritual

Container	Contents
BOX 17	Hooded confraternities (nazarenos) accompany pasos carried in numerous processions, Good Friday, Seville, Spain, 1998 <b>Items IDs:</b> AFC 2018/064: PH3338-PH3399 <b>Extent:</b> 62 color slides (35 mm)
BOX 17	Procession of the Virgin, La Macarena, Good Friday, Seville, Spain, 1998 <b>Items IDs:</b> AFC 2018/064: PH3400-PH3434 <b>Extent:</b> 35 color slides (35 mm)
BOX 17	Street scenes, Columbus tomb and Holy Week window displays, Seville, Spain, 1998 <b>Items IDs:</b> AFC 2018/064: PH3435-PH3462 <b>Extent:</b> 28 color slides (35 mm)
BOX 21	Seville, Spain, 1998 <b>Item ID:</b> AFC 2018/064: SL-15-01 – SL-15-03 <b>Extent:</b> 79 black-and-white negatives (35 mm) <b>Notes from original housing:</b> SL-15-01: Missing 1-3; SL-15-02: 15-18, 22-36; SL-15-03: Complete. <b>Film type:</b> Ilford HP5
BOX/FOLDER 37/10	[Original housing from AFC 2018/064: SL-15] <b>Extent:</b> 1 folder
BOX 17	Young men (los empalaos), wearing their mother's embroideries and tied to crossbeams emulating Christ's cross, process through the streets on Good Friday, Valverde de la Vera, Spain, 2005 <b>Item ID:</b> AFC 2018/064: PH3463-PH3495 <b>Extent:</b> 33 color slides (35 mm)
BOX 18	Young men (los empalaos), wearing their mother's embroideries and tied to crossbeams emulating Christ's cross, process through the streets on Good Friday, Valverde de la Vera, Spain, 2005 <b>Item ID:</b> AFC 2018/064: PH3496-PH3509 <b>Extent:</b> 14 color slides (35 mm)

## Series 8: Oregon

### Subseries 1: General

BOX 5	Pendleton, Oregon Round-Up, 1978 <b>Item ID:</b> AFC 2018/064: PH0801-PH0816 <b>Extent:</b> 16 slides (35mm) 801, Indians socialize next to three American Quarter Horses; 802, Rodeo contestants wait by the fence; 803, Indian girls peer through the fence; 804, American Quarter Horses waiting for roping competition; 805, "Miss Rodeo Wyoming" among crowd outside Let R Buck bar room; 806, American Quarter Horses wait for competition; 807, Rodeo contestant number four hundred and sixteen watches Indian parade inside ring; 808, Indians in parade on Pendleton Street; 809, Indian boy in parade on Pendleton Street; 810-811, Indians in parade on Pendleton Street; 812, Crowd watches Pendleton Round-Up; 813, Waiting Quarter Horses; 814, Indian girls peer over fence; 815, Men in cowboy hats watch the Pendleton Round-Up; 816, Painting of Amos Pond/dedication to the American Cowboy outside arena.
BOX/FOLDER 30/6	Modoc Indians, 1978-1988 <b>Extent:</b> 1 folder

- Manuscript by Susan Lloyd, "Spirits of Captain Jack," about 1872-1873 Modoc War in Oregon/California and folk legend Captain Jack, the Modoc leader, 1988  
**Item ID:** AFC 2018/064: P-01
- "Lava Beds Underground" with map showing location #12 of solstice pictograph  
**Item ID:** AFC 2018/064: P-02
- Letter to Susan Lloyd from Mary Benteron, Lava Beds Park Ranger, with flyers on Modoc culture, folklore, medicinal plants, and the Modoc wars, September 13, 1988  
**Item ID:** AFC 2018/064: P-03
- Park Service brochure showing folk legend Captain Jack's stronghold, shamanic medicine flag and dance ring locations. Brochure by Lava Beds Natural History Association, 1978  
**Item ID:** AFC 2018/064: P-04
- Lava Beds National Monument Bird Field Checklist; also brochure with map and reproduced engravings from *Illustrated London News*, 1872-1873, showing Modoc War battleground  
**Item ID:** AFC 2018/064: P-05
- Klamath Basin National Wildlife Refuge in California and Oregon, a brochure showing seasonal wildlife highlights. Also Lloyd photo of Tule Lake and geese, June 1983  
**Item ID:** AFC 2018/064: P-06
- Manuscript by Susan Lloyd, "Spirits of Captain Jack," describing descent into Modoc cave to find solstice pictographs. The pictograph depicts the sun, horizon lines, and natural indentation in the rock. The sun is in negative, its outline formed by lichen growing around where original paint was, 1400 AD, 1988  
**Item ID:** AFC 2018/064: P-07
- BOX/FOLDER 25/10** England; New Mexico; Ashland, Oregon notebook, 1985-1986  
**Extent:** 1 notebook
- BOX/FOLDER 30/7** Oregon folk life (1 of 3), 1985-1991  
**Extent:** 1 folder
- Manuscript by Susan Lloyd, "The Wild Fish," about salmon fishing culture on Rogue River in southern Oregon, 1985  
**Item ID:** AFC 2018/064: Z-01
- Guest column by Susan Lloyd, "When the Wild Fish Run on the Rogue," in *Ashland Daily Tidings*, February 15, 1986  
**Item ID:** AFC 2018/064: Z-02
- Article by Susan Lloyd, "The Wild Fish," in *Lithiagraph*, Volume 2, Number 11, about salmon fishing culture on the Rogue River in southern Oregon, November 1985  
**Item ID:** AFC 2018/064: Z-03
- Guest opinion by Susan Lloyd, "Wild Fish Return -- To Spawn and Die in the Rogue River," in *The Oregonian*, about salmon fishing culture on the Rogue River in southern Oregon, 1985  
**Item ID:** AFC 2018/064: Z-04
- Article by Susan Lloyd, "Return of the Salmon," in *Siskiyou Country*, Number 23, pages 24-26, about salmon fishing culture on the Rogue River in southern Oregon, April-May 1986  
**Item ID:** AFC 2018/064: Z-05
- Article by Susan Lloyd, "The Wild Fish," in the *Flying Springbok*, pages 76-79, about salmon fishing culture on the Rogue River in southern Oregon, 1987  
**Item ID:** AFC 2018/064: Z-06

## BOX/FOLDER 30/8

Manuscript by Susan Lloyd, "Part-Time Hobo," about her experiences freight-hopping in the southern Oregon mountains, looking for the legendary "golden spike," and related hobo folk legends, 1986

**Item ID:** AFC 2018/064: Z-07

Oregon folk life (2 of 3), 1985-1991

**Extent:** 1 folder

Essay by Susan Lloyd, "In Snow, Remember Romance of the Rails," in *The Oregonian*, page E11. About freight hopping, looking for the "golden spike," and related hobo folk legends, December 25, 1986

**Item ID:** AFC 2018/064: Z-08

Essay by Susan Lloyd, "Part-Time Hobo" (edited by publisher), in *Siskiyou Journal*, Number 27, about her experiences freight hopping and related hobo folk culture, December 1986-January 1987

**Item ID:** AFC 2018/064: Z-09

Manuscript by Susan Lloyd, "A Saturday in Portland," about memories of childhood haunts versus post-modern architectural changes in Portland, Oregon, 1986

**Item ID:** AFC 2018/064: Z-10

Manuscript by Susan Lloyd, "Labor Day Blues," about end-of-summer holiday, Labor Day, and attendant societal expectations, 1986

**Item ID:** AFC 2018/064: Z-11

Opinion piece by Susan Lloyd, "Those Labor Day Blues," in *Ashland Daily Tidings*, page 4. About end-of-summer holiday, Labor Day, and attendant societal expectations, September 5, 1987

**Item ID:** AFC 2018/064: Z-12

Essay by Susan Lloyd, "Big Mama: Notes of a Native Daughter" in *Siskiyou Journal*, Number 28, about Lloyd's neighborhood cat problem in Ashland, Oregon, February-March 1987

**Item ID:** AFC 2018/064: Z-13

Manuscript by Susan Lloyd, "The Sacred Place," about mythic life cycle of migrating Oregon Chinook salmon and relationship to her students' quests in the study of photography at the University of Oregon, 1987

**Item ID:** AFC 2018/064: Z-14

Essay by Susan Lloyd, "Notes of a Native Daughter," in *Siskiyou Journal*, Number 29, page 4. About mythic life cycle of migrating Oregon Chinook salmon and relationship to her students' quests in the study of photography at the University of Oregon, April-May 1987

**Item ID:** AFC 2018/064: Z-15

Manuscript by Susan Lloyd, "Career Education in Yreka," about carnival folklore and a feud between two "carnies" and a resultant homicide, 1988

**Item ID:** AFC 2018/064: Z-16

## BOX/FOLDER 31/1

Oregon folk life (3 of 3), 1985-1991

**Extent:** 1 folder

Article by Susan Lloyd, "Career Education in Yreka: The People vs. Derrick Wallace," in *Siskiyou Journal*, Number 32, pages 14-16, about carnival worker folklore and a feud between two "carnies" and a resultant homicide, December 1987-January 1988

**Item ID:** AFC 2018/064: Z-17

Manuscript by Susan Lloyd, "Video Fever," about the renting of VHS movies and growing societal addiction to watching movies at home which predated Netflix thirty years later, 1989

**Item ID:** AFC 2018/064: Z-18

- Essay by Susan Lloyd, "Video Madness," in *Rogue Valley Magazine*, page 14, and in *Siskiyou Journal*, Number 32, pages 14-16, February-March 1989  
**Item ID:** AFC 2018/064: Z-19
- Manuscript by Susan Lloyd, "Looking for Christmas," about search for the "perfect" Christmas, 1990  
**Item ID:** AFC 2018/064: Z-20
- Essay by Susan Lloyd, "Looking for Christmas," in *Rogue Valley Magazine*, page 16, about search for the "perfect" Christmas, December 1990-January 1991  
**Item ID:** AFC 2018/064: Z-21
- Map made for Susan Lloyd by old-timer and owner of Craft Rock Shop in Lakeview, Oregon. It shows the route to get from Lakeview to the Hart Mountain Wildlife refuge and the area in the Rabbit Hills where the legendary "plush diamonds" are found. Also a letter of inquiry from Susan Lloyd to *Oregon Magazine* for an article on the plush diamonds  
**Item ID:** AFC 2018/064: Z-22
- BOX/FOLDER 39/4** Ashland During Coronavirus: A Snapshot Journal, March-June 2020  
**BOX 57** Portfolio 15: *Ashland During Coronavirus: A Snapshot Journal*, 2020  
**Artist's statement:** These photographs were taken with an iPhone (cell phone) during two months of quarantine during the beginning of the Coronavirus pandemic. Lloyd went jogging, often at night, in her home town of Ashland, Oregon. She photographed Ashland's response to the virus and wrote stories directly on the photographs about her experiences and ideas the photographs evoked in her. She saw the town's response, as a tightly-knit small community, to be a form of folk life.  
**Extent:** 1 portfolio (18 photographs) : color prints with original writing above and below with 2 prints on 1 card mount ; 17 x 12 inch
- Digital ID:** afc2018064\_dc001  
 Coronavirus, Ashland, Oregon, 2020  
**Filepath:** Coronavirus Ashland OR 2020  
**Extent:** 20 still image files (jpg)
- Subseries 2: Anti-nuclear movement**
- BOX 22** Ashland anti-nuclear, 1982-1983  
**Item ID:** AFC 2018/064: SL-21-01 – SL-21-07  
**Extent:** 127 black-and-white negatives (35 mm)  
**Notes from original housing:** SL-21-01: Complete; SL-21-02: 30-35; SL-21-03: Complete 9-20, first strip lost; SL-21-04: Complete 2-20; SL-21-05: 2-27; SL-21-06: Complete, odd strip from roll; SL-21-07: Complete.  
**Film type:** Kodak
- BOX/FOLDER 38/1** [Original housing from AFC 2018/064: SL-21]  
**Extent:** 1 folder
- BOX 22** Ashland anti-nuclear activists, 1982-1983  
**Item ID:** AFC 2018/064: SL-23-01 – SL-23-19  
**Extent:** 61 black-and-white negatives (120 mm)  
**Notes from original housing:** SL-23-01: John and Dot Fisher Smith; Frame 3; SL-23-02: Lloyd Family; Frame 6; SL-23-03: Marjory Kellogg; Frame 7; SL-23-04: Don Skinner; Frame 10; SL-23-05: David Kirkpatrick; Frame 6; SL-23-06: Patt Colwell; Frame 6; SL-23-07: John and Shannon Stahmer; Frame 12; SL-23-08: Philip Davidson, Oregon Shakespeare Festival; Frame 5; SL-23-09: Philip Arnold; Frame 5; SL-23-10: Wis Nelson; Frame 8 and Frame 12; SL-23-11: Father Robert Kruger; SL-23-12: Michael Leberer aka O'Rourke; Frame 6; SL-23-13: Penny Youngfeather;



Frame 12; SL-23-14: Activist group; SL-23-15: "Peace" Kids for news advertisement; Frame 8; SL-23-16: Michael Touchette; Frame 6; SL-23-17: Mike and Annie Paup; SL-23-18: Andre Carpenter; Frame 11; SL-23-19: Marilyn Lenihan.

**Film type:** Kodak

BOX/FOLDER 38/3

[Original housing from AFC 2018/064: SL-23]

**Extent:** 1 folder

BOX 46

Portfolio 4: *How One Town in Oregon is Saying No to the Bomb*, 1982-1983

**Artist's statement:** In 1982, citizen activists in Ashland, Oregon wanted to declare their town a nuclear free zone, following the example of the first nuclear free zones in Great Britain. The individuals spearheading the ballot measure for Ashland's ordinance ranged from housewives, nurses, and doctors to farmers, priests and students. First they conducted candlelight vigils, conducted meetings, and made eight hundred tapes about the nuclear peril to send to U.S. Congresswomen and Congressmen's wives. This was followed by a forty-three mile march north to protest at Litton Industries in Grants Pass, Oregon, manufacturer of guidance systems for cruise missiles. These efforts led to the passage of Ballot Measure 56. Other towns in the U.S. followed suit to pass nuclear free-zone ordinances in their towns and cities. Ashland town councilors then visited Great Britain to collaborate with anti-nuclear activists there. This portfolio, consisting of portraits and accompanying statements made by the activists, resulted in exhibitions, publications and presentations in the U.S. and Great Britain. It documents the key activists in Ashland's nuclear free-zone movement.

**Extent:** 1 portfolio (14 photographs) : black-and-white gelatin silver prints; 8 x 10 inch  
Print 1: John and Dot Fisher-Smith

(John) architect and planner; (Dot) initiator of Ashland Affinity Group for Creative Non-Violence. Participants in Livermore and Trident peace blockades. (John): "The kind of thinking that comes from engaging in nuclear power and nuclear weaponry results in setting 'acceptable' casualty levels such as the loss of twenty million Americans in a 'winnable' nuclear exchange, or the loss of, say, the state of Pennsylvania in an unfortunate power plant accident. People become ciphers in a giant computerized, intellectual chess game where the players have forgotten the meaning of the magic of life." (Dot): "What's required in these times is confrontation all along the way. I care enough about this issue to take risks. I'm putting my body behind my words. It's saying no to things you don't like. If I'm saying no to Trident submarine, it's quite clear I'm saying yes to life."

**See:** [AFC 2018/064: SL-23-01](#)

Print 2: Susan and Tom Lloyd

Susan and Tom Lloyd, (Susan) photographer, (Tom) attorney for blockaders at Litton Industries. "My chronicle of Ashland's confrontation with the nuclear issue started as a photo-commentary...as it progressed, I realized my concerns went beyond what I viewed in my lens and had learned through hours of dialogue with the movement leaders. I realized this issue affected all mankind, and my most intense concern has been for the future of my child. Will he miss the opportunity of really experiencing childhood, growing up with fear of the bomb? What a weight for him to bear...if indeed, he has the chance to "grow up" at all. I must continue to do something, no matter how small: to live honestly, to question, to make a stand."

**See:** [AFC 2018/064: SL-23-02](#)

Print 3: Don Skinner

Don Skinner, initiator of Measure 56, (Ashland's Nuclear Free Zone Ordinance).

"Measure 56 provided an excellent opportunity for activity at the community level. I think the major benefit of passing the ordinance is that it doesn't depend on permission from Congress or action by President Reagan. It doesn't rely on some mega-corporation to provide us with a grant-in-aid, or ask the authorities and specialists to reach some nebulous agreement in the face of obviously compelling

evidence. We just went ahead and did something, and now other communities are doing something too."

See: [AFC 2018/064: SL-23-04](#)

Print 4: Dr. David Kirkpatrick

Dr. David Kirkpatrick, physician and psychiatrist, member of Southern Oregon chapter of Physicians for Social Responsibility. "We don't know what effect the threat of holocaust has on our children--we do know, psychologically and medically, that children do not have the defenses to deal with the nuclear issue that adults do. As such, they are more vulnerable. Newest research evidence from Boston psychiatrists shows that schoolchildren are growing up with a sense of hopelessness, despair, and depression about their future, believing they will have none. Who is to say whether this response of our children is less appropriate than the utter apathy of the greatest majority of American people who have a tunnel vision, comfort-zone existence? My greatest fear is of the middle-of-the-roads, the do-nothings...As Edmund Burke said: 'All that's required for evil to succeed is for good men to do nothing.'"

See: [AFC 2018/064: SL-23-05](#)

Print 5: Patt Colwell

Patt Colwell, member of CALS (Citizen Action for a Lasting Security), organizer for Measure 56. "Must we assume we have to have nuclear weapons? One of the members of the opposition said as a reason for not voting for Measure 56, 'My gosh, if every community in the country passed such an ordinance, then there would be no place left to store or manufacture nuclear weapons', and we said, 'That's precisely the point!'"

See: [AFC 2018/064: SL-23-06](#)

Print 6: John and Shannon Stahmer

John and Shannon Stahmer, peace educators and war tax resistance organizers. (John) founder of Peace House, Ashland. (Shannon): "Once I was asked during a television interview on war tax resistance, 'Why is your approach so 'anti' everything?' Truly, it took me by surprise, because though I am resistant and unyielding in my stance to not participate in making nuclear weapons, my actions are motivated by a deep sense of love and connectedness to all living things." (John): "I was studying for the ministry when I got involved-I was studying spirituality and became aware of the spirituality of social justice. I began to see what was going on in the arms race as a moral issue. Now I feel very strongly that this is a life and death issue. Peace education has become my ministry."

See: [AFC 2018/064: SL-23-07](#)

Print 7: Philip Davidson

Philip Davidson, actor, Oregon Shakespearean Festival; participant in Peace in the Park. "If, as Shakespeare said, I am 'holding the mirror up to nature' as an actor, it is my function as a human being to say, look, we're in grave danger...we must all pool our energies and act."

See: [AFC 2018/064: SL-23-08](#)

Print 8: Philip Arnold

Philip Arnold, attorney for Measure 56: "Twenty years ago, it would have been difficult to conceive of a terrorist using a nuclear weapon...Now, I think I can. Twenty years ago, it would have been less likely that a nuclear accident due to human error would cause massive destruction...Now, it seems quite possible. Twenty years ago, it was difficult to contemplate a nuclear war between India and Pakistan...Today, it's conceivable. And our government wants to increase our nuclear arsenal? Doesn't this increase the danger? With the passage of the free zone ordinance in Ashland, we have some hope. Like a lot of laws, our ordinance has both legal and symbolic value. Symbolically, it's important to remember that laws foster new customs and

attitudes. With a resultant change of attitude, the free zone concept becomes an acceptable approach for other people to take."

See: [AFC 2018/064: SL-23-09](#)

Print 9: Father Robert Kruger

Father Robert Kruger, Sacred Heart Parish (Medford), member of Pax Christi: "Pastors have always spoken on moral issues, but these days the moral thinking of the church is running counter to the political thinking of the country. People have been taught the 'just war' theory which says that the citizen follows the direction of the government, unless he is certain the government is wrong. Have there been examples in past history when the church spoke out against the government?... Well, they should have in Nazi Germany, and didn't."

See: [AFC 2018/064: SL-23-10](#)

Print 10: Michael Leberer

Michael Leberer, actor and director, co-producer of the Nuclear Free Show: Live! "The expectations of patriarchy in our society and the expressions within those expectations are so militaristic and oppressive. Historically, I have a feeling it's reach its peak and may destroy the world. To get involved in the peace movement meant I had to figure out what I was doing first, which I did through theater and writing...and I found that there's a thing about theater; it just won't let you lie to yourself too long." (Note: In June 2019 his name was changed to Michael O'Rourke).

See: [AFC 2018/064: SL-23-11](#)

Print 11: Penelope Youngfeather

Penelope Youngfeather, organizer of Candlelight Procession and Silent Vigil for Nuclear Disarmament, Ashland. "The idea for the vigil really started when I was discussing with three friends a book by Jim Wallis, A Call to Conversion, in which he was talking about the fact that the U.S. had a choice in 1945 after the bombings of Hiroshima and Nagasaki: to either ask forgiveness or to justify what they had done by building up the atomic arsenal. It's obvious which course the U.S. took. In realizing this awful truth, I felt the urge to go out to the central plaza of Ashland, drop onto my knees, and publicly ask for forgiveness."

See: [AFC 2018/064: SL-23-12](#)

Print 12: Michael Touchette

Michael Touchette, businessman. I was outraged when I read recently that during the Vietnam war, Westmoreland almost used nuclear weapons at Khe Sahn. As a Marine, I was there, in a foxhole. Not knowing this at the time, I now realize how expendable an item I had been. In Vietnam, victories were not counted by land possessions or gains, standards set in the past. Instead, the military applied the degrading principle of 'body count.' If the U.S. forces killed six thousand enemy and 'only' lost one thousand in a battle, the U.S. could claim a victory. Can you imagine the body count Westmoreland would have had with the use of nuclear weapons at Khe Sahn? I wonder what would have been an acceptable loss of those of us in the foxholes to insure a U. S. 'Victory'?"

See: [AFC 2018/064: SL-23-13](#)

Print 13: Michael and Annie Paup

Michael and Annie Paup, organizers of Peace in the Park; (Annie) member of CALS (Citizen Action for a Lasting Security). (Annie): "Anyone who has a missile in their backyard knows they aren't safe. That's the beauty of the nuclear free zone. When you have to own this weapon and put it in your own city or state, it makes you think twice - do I really want to be a target? If President Reagan wants the MX, have him put it on his ranch in California."

See: [AFC 2018/064: SL-23-14](#)

- Print 14: Marilyn Lenihan  
Marilyn Lenihan, nurse and director, Ashland Community Health Center. Spokesperson for Measure 56 (Ashland's Nuclear-Free Zone Ordinance): "Nuclear proliferation is the number one health threat to our community and to every community in the world. Prevention is always the best cure."  
**See:** [AFC 2018/064: SL-23-15](#)
- BOX/FOLDER 31/2** Oregon anti-nuclear movement (1 of 2), 1982-1985  
**Extent:** 1 folder  
Published version of "How One Town in Oregon is Saying No to the Bomb," in *Northwest Review*, Volume 22, Number 3, Susan Lloyd's photo documentary of Ashland, Oregon peace activists who helped make Ashland a nuclear-free zone. Includes letters from editor, John Witte, 1984  
**Item ID:** AFC 2018/064: B-01  
Letter from Don Skinner. A peace activist, he was the initiator of Measure 56 which made Ashland, Oregon one of the first nuclear-free zones in the U.S.  
Skinner was the subject of [AFC 2018/064: SL-23-04](#).  
**Item ID:** AFC 2018/064: B-02  
Publication of photograph of Ashland, Oregon community activist group taken by Susan Lloyd  
See [AFC 2018/064: SL-23-14](#).  
**Item ID:** AFC 2018/064: B-03  
General local publications: "Nuclear Reactions," "Peace and Justice Awareness Day," and "Clear Actions" pertaining to the Ashland, Oregon peace activist movement  
**Item ID:** AFC 2018/064: B-04  
Show announcement, letters from galleries, news articles about Susan Lloyd's exhibit, "How One Town is Saying No to the Bomb," which toured the U.S. and Europe  
**Item ID:** AFC 2018/064: B-05
- BOX/FOLDER 31/3** Oregon anti-nuclear movement (2 of 2), 1982-1985  
**Extent:** 1 folder  
Letter from English gallery forwarding review. Includes flyer identifying exhibit. View of "How One Town is Saying No to the Bomb." Includes flyer from exhibit  
**Item ID:** AFC 2018/064: B-06  
News story interview about exhibit at On The Wall, *The Mail Tribune* (Medford, Oregon), page 4B  
**Item ID:** AFC 2018/064: B-07  
Original first draft for "How One Town is Saying No to the Bomb" to accompany exhibition. Final version included in ultimate exhibitions and publications, 1982  
**Item ID:** AFC 2018/064: B-08  
Reviews of "How One Town is Saying No to the Bomb," Valparaiso University and exhibit at the University of Oregon, Eugene Register Guard. Also exhibition schedule, press release and artist statement, 1984-1985  
**Item ID:** AFC 2018/064: B-09  
Schedule of U.S.-wide anti-nuclear activists' protest at National Test Site, Nevada  
**Item ID:** AFC 2018/064: B-10  
List of nuclear-free zones in the U.S. and campaigns underway; nuclear-free zones in the world  
**Item ID:** AFC 2018/064: B-11
- Item ID:** AFC 2018/064: SR013 Ashland, Oregon women activists talk about nuclear war, 1984  
**Extent:** 1 sound cassette

## Series 8: Oregon

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**BOX/FOLDER 31/4** [Oregon anti-nuclear movement], 1984-1987  
Manuscripts and ephemera related to Oregon anti-nuclear movement.  
**Extent:** 1 folder

### Series 9: Italian heritage and Italy

Additional material collected by Lloyd in Italy, related to Holy Week religious ritual, can be found in [Series 7](#).

**BOX/FOLDER 25/4** England, France, Italy notebook, 1978  
**Extent:** 1 notebook

**BOX 4** Italy, 1978-1988  
**Item ID:** AFC 2018/064: PH0701-PH0720  
**Extent:** 20 color slides (35 mm)  
701, Legless man with dog in costume, Rome; 702, Plastic shower curtain in window, Trapani, Sicily; 703, Black mourning clothes hanging from window, Trapani, Sicily; 704, Folk marionettes depicting Crusaders, Trapani, Sicily; 705, "Martini" chairs and pigeons in plaza, Rome; 706, Couple dining with poodle, Rome; 707, Men relaxing in plaza; 708, Men outside traditional bar, Trapani, Sicily; 709, Italian wedding/boat to Island of Capri; 710, Pisa Tower and Carnival flowers, Pisa; 711, Antique Appian Way sign, Terracina; 712, Children playing soccer, Trapani, Sicily; 713, Roma Termini train station, Rome; 714, Porta Bagaglio (porters) in Roma Termini train station, Rome; 715, Soccer team members in train window, Roma Termini train station, Rome; 716, Traditional Arab-influenced fishing boats, Trapani, Sicily; 717, Gondolier chats with tourist as gondola is tied up, Venice; 718, Italian train scene in compartment; 719, On top of Tower of Pisa; 720, Sicilian girl on stairs of Old Town, Trapani, Sicily.

**BOX 21** Italy, 1983  
**Item ID:** AFC 2018/064: SL-10-01 – SL-10-06  
**Extent:** 40 black-and-white negatives (120 mm)  
**Notes from original housing:** SL-10-01: Rosario's bedroom, "ex-votos" (photos), funeral notices; Missing 4-6, 9/12/18 scanned #8, 9/12/18 printed #8; SL-10-02: Hanging arm/church floor; Missing 1-4 (blank film), #05 scanned 8/22/2018, printed 8/22/2018; SL-10-03: Hanging arm/church; Frames 9-12 only; SL-10-04: Mosaic and angel; SL-10-05: Monte Cassino, Italy; Missing 7-12, scanned #5 (9/14/18), printed #5; SL-10-06: Italy/Sicily/Ex voto; Missing 7.

**Film type:** Kodak 6049; Ilford FP4

**BOX/FOLDER 37/5** [Original housing from AFC 2018/064: SL-10]  
**Extent:** 1 folder

**BOX/FOLDER 26/6** Italian/Sicilian culture and heritage (1 of 3), 1983-2020  
**Extent:** 1 folder

Analysis of Susan Lloyd's study of the folk cult of the Sicilian Black Madonna, "Searching for Identity: No Pictures in My Grave: A Spiritual Journey in Sicily," by Elisabetta Marino, University of Rome, *British and American Studies*, XXIII, pages 97-104, 2018

**Item ID:** AFC 2018/064: ZZZ-01

Analysis of Susan Lloyd's study of the folk cult of the Sicilian Black Madonna, "Ancestral Mothers, Feminine Icons, and Black Madonnas in the Works of Susan Caperna Lloyd" by Elisabetta Marino, University of Rome, *TestoeSenso*, pages 1-12. Includes program from conference, "Eye-Centricity and the Visual Cultures of Italy and Its Diaspora," John D. Calandra Italian American Institute, New York, in which Marino gave a paper about Susan's work, based on the analysis in her essay, 2019

**Item ID:** AFC 2018/064: ZZZ-02

## Series 9: Italian heritage and Italy

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BOX/FOLDER 26/9

- Analysis of Susan Lloyd's study of the folk cult of the Sicilian Black Madonna, "The Black Madonna in the Italian American Artistic Imagination" by Elisabetta Marino, University of Rome, *Acta Neophilologica*, 50 (1-2), pages 37-56, 2017  
**Item ID:** AFC 2018/064: ZZZ-03
- Creative non-fiction piece by Susan Lloyd, "Angela," in *VIA* (Calandra Institute, New York), Volume 30, Number 2, pages 61-66, about Italian folk culture surrounding death of her young sister. Also program of fifty-second annual Italian American Studies Association conference in Houston, Texas, where Lloyd first read "Angela"  
**Item ID:** AFC 2018/064: ZZZ-04
- Italian heritage and *The Baggage* film, 2000-2008  
**Extent:** 1 folder
- Italian Canadian academic conference programs in which Susan Lloyd's film, *The Baggage*, was shown. The film is a family memoir and addresses issues of ethnicity and belonging  
**Item ID:** AFC 2018/064: Y-01
- Film script for Susan Lloyd's 2001 film, *The Baggage*, which was originally titled *An Imperfect Family*. The film is a memoir using old family photographs and film footage. Centering on the tragic death of her sister, the film addresses issues of ethnicity, immigration, and belonging in Susan Lloyd's Italian American family  
**Item ID:** AFC 2018/064: Y-02
- Film script of Susan Lloyd's film, *The Baggage*, published in *Sweet Lemons*. This Canadian journal was edited by Venera Fazio and featured writings on Sicilian and Italian immigrant experiences in the U.S. and Canada, July 1, 2004  
**Item ID:** AFC 2018/064: Y-03
- Photocopy of letter from Susan Lloyd to Vincenza Scarpaci in Eugene, Oregon. Vincenza was a consultant on Susan's film, *The Baggage*. In the letter Susan writes about the reaction to her film at an academic conference on Race, Ethnicity and Migration at the University of Minnesota, November 19, 2000  
**Item ID:** AFC 2018/064: Y-04
- Flyer from rough cut of Susan Lloyd's film, *The Baggage*, about Italian American immigration. University of Minnesota, November 18, 2000  
**Item ID:** AFC 2018/064: Y-05
- Flyer from screening of Susan Lloyd's film, *The Baggage*, in forum called "Family Stories, Italian American Style," at Southern Oregon University, November 19, 2001  
**Item ID:** AFC 2018/064: Y-06
- Final flyer used to promote Susan Lloyd's film, *The Baggage*, including press release  
**Item ID:** AFC 2018/064: Y-07
- Malafemmina Film Festival program with screening of Susan Lloyd's film, *The Baggage*, and Lloyd biography, New York University, New York, May 17-20, 2001  
**Item ID:** AFC 2018/064: Y-08
- Amazzoni e Sirene (Amazons and Sirens) twenty third International Women's Film Festival program featuring Susan Lloyd's film, *The Baggage*, Florence, Italy, October 17-22, 2001  
**Item ID:** AFC 2018/064: Y-09
- Pesaro, Italy International Film Festival programs featuring Susan Lloyd's film, *The Baggage*, June 26-July 2, 2007  
**Item ID:** AFC 2018/064: Y-10
- New Italian American Cinema festival program featuring Susan Lloyd's film, *The Baggage*, Calandra Institute, New York, September 24-27, 2008  
**Item ID:** AFC 2018/064: Y-11
- Audiovisual materials related to the film *The Baggage* (2001), 1965, 1990-2001, 2019

## Series 9: Italian heritage and Italy

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- Item ID:** AFC 2018/064:  
MV081 Copy of 8mm film element, 1965
- Family movies: Rogue River fishing, Crater Lake (Southern Oregon); Susan Lloyd's father, Ron Caperna, with salmon; sister Shawn Caperna in pool, young brother, Gary Caperna. Footage taken by Amelia Caperna Vorhies when she accompanied her parents, Carolina and Antonio Caperna, to visit her brother, Ron Caperna (Susan Lloyd's father), in Oregon. They came by train from New Jersey.
- Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064:  
MV082 Copy of 8mm film element, 1965
- Family movies: World's Fair, Yellowstone National Park, 1965. Footage made when Italian grandparents of Susan Lloyd, Antonio and Carolina Caperna, came by train from New Jersey to Oregon to visit family.
- Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064:  
MV083 Copy of 8mm film element, 1965
- Family movies: Grandparents' visit to Southern Oregon. Footage made when Italian grandparents of Susan Lloyd, Antonio and Carolina Caperna, came by train from New Jersey to Oregon to visit family and toured Rogue Valley Country Club in Medford where their son, Ron Caperna, was a gold professional. Ron had grown up in New Jersey as a poor immigrant and learned to play golf by caddying at a New Jersey golf course where, according to legend, the prejudiced caddies repeatedly threw him into Muskenetkong River.
- Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064:  
MV079 Camera original element, January 1990
- Christmas Parade of Lights on boats, Lake Mead, Nevada. Shawn Owens' daughter, Holly Owens, and boyfriend going to wedding in Las Vegas area. Shawn, sister of Susan Lloyd, was subject of Susan's 2001 film, *The Baggage*.
- Extent:** 1 videocassette (VHS-C)
- Item ID:** AFC 2018/064:  
MV076 Camera original element, 1990
- Shawn Owens' Palladian-style house, Boulder City, Nevada. Shawn, sister of Susan Lloyd, was subject of Susan's 2001 film, *The Baggage*. Shawn built luxury homes on the shore of Lake Mead, Nevada.
- Extent:** 1 videocassette (VHS-C)
- Item ID:** AFC 2018/064:  
MV077 Camera original element, 1990
- Gail Caperna and Shawn Owens posing, Las Vegas, Nevada. Shawn, sister of Susan Lloyd, was subject of Susan's 2001 film, *The Baggage*. Gail Caperna, Shawn's mother, was visiting and the family was on their way to a Tom Jones concert.
- Extent:** 1 videocassette (VHS-C)
- Item ID:** AFC 2018/064:  
MV078 Camera original element, 1990
- Christmas at Shawn Owens' home, Las Vegas, Nevada. Shawn, sister of Susan Lloyd, was subject of Susan's 2001 film, *The Baggage*.
- Extent:** 1 videocassette (VHS-C)

## Series 9: Italian heritage and Italy

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- Item ID:** AFC 2018/064: MV080 Camera original element, 1992
- Shawn Owens' home on Lucerne Street, Lake Mead, Boulder City, Nevada. Shawn, sister of Susan Lloyd, was subject of Susan's 2001 film, *The Baggage*. She built luxury houses on the shore of Lake Mead, Nevada.
- Extent:** 1 videocassette (VHS-C)
- Item ID:** AFC 2018/064: MV084 Copy of 8mm film element, 2000
- Ron Caperna, Hearthstone Alzheimer's ward, Medford, Oregon. Ron Caperna went into an Alzheimer's ward in 1998 and was filmed as he viewed old family photos and tried to remember his dead daughter, Shawn Owens.
- Extent:** 1 videocassette (VHS)
- Item ID:** AFC 2018/064: MV085 Final edited film master, 2001
- The Baggage* (31:09) by Susan Lloyd. Using old family movie footage and photos, the film tells the story of Susan Lloyd's Italian American family and the tragic death of her sister. Edited by Bill Holdeman (Medford, Oregon).
- Editor:** Bill Holdeman
- Extent:** 1 videocassette (MiniDV)
- Item ID:** AFC 2018/064: MV086 Submaster for projection at foreign film festivals, 2001
- The Baggage* (31:09) by Susan Lloyd, edited by Bill Holdeman. This sub-master was made for projection at film festivals in Florence (2001) and Pesaro (2007) Italy. See [Y-01 to Y-11](#).
- Extent:** 1 videocassette (Betacam SP)
- Digital ID:** afc2018064\_dc004 DVD version, 2019
- The Baggage* (31:09) by Susan Lloyd. Using old family movie footage and photos, the film tells the story of Susan Lloyd's Italian American family and the tragic death of her sister. Edited by Bill Holdeman (Medford, Oregon).
- Filepath:** VIDEO\_TS/
- Extent:** 5 moving image files (vob, ifo)
- BOX/FOLDER** 26/10 [*The Baggage*], 2007
- Manuscripts and ephemera related to Susan Lloyd's film *The Baggage*
- Extent:** 1 folder

## Series 10: South Africa

- Item ID:** AFC 2018/064: SR009 Recording at Lebowa Rain Queen Modjadji Reserve, Lebowa, South Africa, November 1984
- Extent:** 1 sound cassette
- BOX** 1 South Africa, 1984
- Item ID:** AFC 2018/064: PH0001-PH0020a
- Extent:** 21 color slides (35 mm)
- 1, Elephant, Kruger Park; 2, South Africa young Xhosa boy, Wild Coast, Transkei Homeland; 3, Young Xhosa girl, Wild Coast, Transkei Homeland; 4, Black mother and baby, Johannesburg; 5, Xhosa children, Wild Coast, Transkei Homeland; 6-7; Zulu folk wood carvers, Swaziland; 8, Zulu folk carvings, Swaziland; 9, Black boy/Zulu painting, Johannesburg flea market; 10, Surfer, Strand Beach, Cape Town; 11, Afrikaner on his folk topiary tree, Johannesburg; 12, Life mask of African tribes, Johannesburg; 13, Non-white shop, Johannesburg; 14, Zulu boy with jewelry, Swaziland; 15, Street scene, Johannesburg; 16, Whites only sign, Johannesburg; 17, Zulu stick dancing boys,



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- Swaziland; 18, Black Santa Claus, Umtata, Transkei Homeland; 19, Street cleaners, Johannesburg; 20, Sky Lloyd with Xhosa children, Transkei Homeland; 20a, Building, Johannesburg.
- BOX 1** South African women, 1984  
**Item ID:** AFC 2018/064: PH0021-PH0040  
**Extent:** 20 color slides (35 mm)  
21, Black maid with Susan Lloyd's baby, Johannesburg; 22, Janitress, Johannesburg mall; 23, Zulu woman wearing beadwork, Swaziland; 24, Black woman, Johannesburg street; 25, Bernadette Mosala, Director of Council of Churches, Johannesburg; 26, Lucy Mvubelo, Secretary-General of the National Clothing Workers Union, Johannesburg; 27, Sue Williamson, artist, Cape Town; 28, Natalie Knight, playwright, Johannesburg; 29, Maureen Puput, tea girl, Johannesburg; 30, Helen Joseph, first under house arrest, Johannesburg; 31, Johannesburg street scene; 32, Barbara Coetzee, unemployed, Johannesburg Black suburb; 33, Woman with baby on back Johannesburg street; 34, Denise Baker, Johannesburg Black school; 35, Black nanny with white children, Cape Town; 36, Black women, Johannesburg suburb; 37, Zulu women, Swaziland; 38, Xhosa woman/foil folk art, crossroads camp, Cape Town; 39, Parking lot scene, Cape Town; 40, Woman on Johannesburg street.
- BOX 1** South Africa Modjadji Rain Queen and Reserve, 1984  
**Item ID:** AFC 2018/064: PH0041-PH0080  
**Extent:** 40 color slides (35 mm)  
41, Entrance to Modjadji Reserve, Lebowa, South Africa; 42-43, Children of Rain Queen's wives; 44, The Modjadji cycad forest; 45, Rainmaking stick, Modjadji Reserve; 46, Mokope Modjadji V; 47, Petitioner to Mokope Modjadji; 48-50, Cycad nursery, Modjadji Reserve; 51, Modjadji's wives and Shane Lloyd (Susan Lloyd's son); 52, Mokope Modjadji in rondavel doorway; 53, Cycad cone and seeds, Modjadji nursery; 54, Cycad seeds, Modjadji nursery; 55, Drying cycad seeds, Modjadji nursery; 56, Mokope Modjadji with photographer's son; 57, Display at Modjadji nursery; 58-60, Rain Queen Mokope Modjadji in isolation; 61-64, Cycad forest; 65-68, Children of Rain Queen's wives; 69-75, Modjadji nursery; 76-80, Extracting cycad seed from cone.
- BOX 1** South Africa, 1984  
**Item ID:** AFC 2018/064: PH0081-PH0100  
**Extent:** 20 color slides (35 mm)  
81, Johannesburg skyscraper; 82, Johannesburg street scene; 83, Ice cream vendor and children, Cape Town; 84, Black woman and child in surf, Transkei Wild coast; 85, Black child, Crossroads camp, Cape Town; 86, Flea market and nuclear plants, Johannesburg; 87, Black-only segregated beach, Durban; 88, White jogger on Black-only segregated beach, Durban; 89, Unconscious man roadside, Swaziland; 90, Assisting unconscious man roadside, Swaziland; 91, Johannesburg street scene; 92, Waiting for a bus, Johannesburg; 93, Warning sign for servants, Johannesburg; 94, Man reading newspaper, Johannesburg; 95, Swazi fried chicken sign, Johannesburg; 96, Afrikaans news stand, Johannesburg; 97, Xhosa children, Transkei Homeland; 98, Acacia tree, Transvaal; 99, Ant hill, Transvaal; 100, Farm and mountains, Northern Transvaal.
- BOX 23** South Africa, 1984  
**Item ID:** AFC 2018/064: SL-30-01  
**Extent:** 21 black-and-white negatives (35 mm)  
**Notes from original housing:** Complete.  
**Film type:** Kodak
- BOX/FOLDER 38/10** [Original housing from SL-30]  
**Extent:** 1 folder

## Series 10: South Africa

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BOX/FOLDER 31/5

South Africa notebooks (1 of 2), 1984

Miscellaneous jottings, Rain Queen Modjadji nursery history. Sites visited in South Africa, Black print shop worker (Maureen Paput) interview notes, Afrikaner foods, Cape Town artist-activist Sue Williamson interview, miscellaneous names/addresses. Impressions of first arrival in South Africa, Johannesburg Black culture, experiences with Afrikaner family hospitality, Swaziland, street music, interview with Black hotel chef.

**Extent:** 3 notebooks

BOX/FOLDER 31/6

South Africa notebooks (2 of 2), 1984

Interviews with women activists, Swaziland, Transkei Homeland hike, Sue Williamson, Crossroads, Rain Queen.

**Extent:** 1 notebook

BOX 49

Portfolio 7: *The Modjadji, Rain Queen of Lebowa*, 1984

**Artist's statement:** A matriarchal line known as the Modjadji has ruled Lebowa province in northeastern South Africa for five hundred years. Once a woman inherits the throne from a predecessor, she becomes a Modjadji for life and must remain in the Royal kraal, never leaving. Her handmaidens live in the kraal with her and their children; mating with nobles, they are her symbolic children. In annual autumn ceremonies, the Modjadji officiates over rain making dances and ritual performances. She also reigns over the sacred cycad tree forest in the Modjadji Reserve near her kraal. On site is an active nursery where the cycad seeds are cultivated; folk belief associates these red seeds with the Modjadji's powers of fertility. Susan Lloyd visited Mokope Modjadji V, the fifth Rain Queen, with her five-month old son, Shane Lloyd. Mokope lived in seclusion in the Royal Kraal in Khetihakone Village, Lebowa, South Africa, and allowed her to also photograph the cycad forest and cycad plants and seeds in the nursery. It was rare, at the time, for an outsider to secure permission to meet and photograph the Modjadji. Susan Lloyd brought Mokope a U.S. flag as a gift. Mokope insisted that she be photographed with her son and the flag. The photographs in this portfolio were made during Susan Lloyd's visit with Mokope Modjadji V.

**Extent:** 1 portfolio (12 photographs) : color Ultrachrome archival inkjet prints ; 19 x 13 inch

Print 1: Cycad nursery, Modjadji Reserve, Lebowa, South Africa

See: [AFC 2018/064: PH0050](#)

Print 2: Children of Rain Queen's wives, Lebowa, South Africa

See: [AFC 2018/064: PH0042](#)

Print 3: Rain Queen Mokope Modjadji in isolation, Lebowa, South Africa

See: [AFC 2018/064: PH0060](#)

Print 4: Petitioner to Mokope Modjadji, Lebowa, South Africa

See: [AFC 2018/064: PH0047](#)

Print 5: Modjadji Royal Kraal fence, Lebowa, South Africa

See: [AFC 2018/064: PH0045](#)

Print 6: Cycad cone & seeds, Modjadji nursery, Lebowa, South Africa

See: [AFC 2018/064: PH0053](#)

Print 7: Cycad seeds, Modjadji nursery, Lebowa, South Africa

See: [AFC 2018/064: PH0054](#)

Print 8: Sprouting cycad seeds, Modjadji nursery, Lebowa, South Africa

See: [AFC 2018/064: PH0055](#)

Print 9: Modjadji nursery, Lebowa, South Africa

See: [AFC 2018/064: PH0074](#)

Print 10: Cycad forest, Modjadji Reserve, Lebowa, South Africa

See: [AFC 2018/064: PH0061](#)

## Series 10: South Africa

### Container

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#### BOX/FOLDER 31/7

Print 11: Rain Queen Mokope Modjadji in isolation, Lebowa, South Africa

See: [AFC 2018/064: PH0058](#)

Print 12: Mokope Modjadji V and photographer's son, South Africa

See: [AFC 2018/064: PH0056](#)

South Africa (1 of 5), 1984-1987

**Extent:** 1 folder

Correspondence with publisher, including announcement of travel writing award for travel to South Africa from the U.S., sponsored by *Flying Springbok* magazine. The award was won by Susan Lloyd and paid for the airplane tickets and expenses for her trip while in South Africa

**Item ID:** AFC 2018/064: A-01

Response by Susan Lloyd initially declining the *Flying Springbok* magazine travel writing award which included a trip to South Africa. Her son, Shane Lloyd, was only four months old. A last minute decision by Lloyd resulted in her taking the trip with Shane

**Item ID:** AFC 2018/064: A-02

First visual impressions of Susan Lloyd after landing at Cape Verde Islands en route to Johannesburg. Handwritten notes

See [South Africa notebooks \(2 of 2\)](#).

**Item ID:** AFC 2018/064: A-03

Johannesburg bus schedule

**Item ID:** AFC 2018/064: A-04

List of museums in Johannesburg. Includes the Africana Museum (now known as Museum Africa or MuseuMAfrica) in Newtown, Johannesburg, South Africa

See [AFC 2018/064: PH0012](#).

**Item ID:** AFC 2018/064: A-05

Receipts: Entry ticket to independent kingdom of Swaziland. Also Nhlanguano Casino Royale where Susan Lloyd researched and photographed Zulu traditional textiles and beadwork. Postcard from Tom Lloyd (joining Lloyd in South Africa with their older son, Sky Lloyd) sent to his parents in Oregon. Depiction of Zulu witch-doctor on postcard

See [AFC 2018/064: PH0023, PH0037](#). Also Zulu Stick Dancing see [AFC 2018/064: PH0017](#). Zulu woodcarving see [AFC 2018/064: PH0006-PH0008](#).

**Item ID:** AFC 2018/064: A-06

Business card of Dr. Lucy Mvubelo, General Secretary, National Union of Clothing Workers in South Africa

See [AFC 2018/064: PH0026](#). See [AFC 2018/064: A-19](#) for further information on Lucy, one of the subjects of Susan Lloyd's lectures on prominent South African women.

**Item ID:** AFC 2018/064: A-07

Photocopy of map showing Kruger National Park, an area Susan Lloyd photographed

**Item ID:** AFC 2018/064: A-08

Newspaper clipping referencing segregated beaches in Durban where a proposal was being considered for a non-segregated beach for international hotel guests. Also hotel receipt for Kudu Lodge, Kaapmuiden, where Lloyd stayed on way to Durban beach to take photographs

See [AFC 2018/064: PH0087-PH0088](#).

**Item ID:** AFC 2018/064: A-09

#### BOX/FOLDER 31/8

South Africa (2 of 5), 1984-1987

**Extent:** 1 folder

Brochure promoting a segregated white-only beach. While this particular site was not photographed, the brochure is an example of the kinds of facilities in South Africa at the time

**Item ID:** AFC 2018/064: A-10

Hotel receipt for Kruger National Park stay

**Item ID:** AFC 2018/064: A-11

Newspaper article by Susan Lloyd about Natalie Knight, playwright (Johannesburg) and discussing Knight's play, "There's No Sugar Left," illustrating cultural differences between Blacks and Europeans in South Africa. Article published in *The Oregonian*, page B5

See [AFC 2018/064: PH0028](#) (Natalie). See also [AFC 2018/064: PH0021](#) (maid carrying Susan Lloyd's baby on her back in traditional style).

**Item ID:** AFC 2018/064: A-12

Magazine article about Susan Lloyd's hike on the Transkei published in *Flying Springbok*, pages 86-95, 127

See [AFC 2018/064: PH0002, PH0003, PH0005, PH0018, PH0020, PH0084, PH0097](#).

**Item ID:** AFC 2018/064: A-13

Newspaper article published in *Lithiagraph* (Ashland, Oregon), Volume 2, Number 9, about Susan Lloyd visit to squatter camp Crossroads with Cape Town activist-artist Sue Williamson, to find folk art foil pictures made by camp women

Slides of Sue Williamson with print of Winnie Mandela [AFC 2018/064: PH0027](#); Xhosa woman in squatter camp [AFC 2018/064: PH0038](#).

**Item ID:** AFC 2018/064: A-14

Papers pertaining to lecture by Susan Lloyd about South African women and the Cape Town artist, Sue Williamson, who tells their story. Includes flyer for event, newspaper review of talk, and Susan's cue cards transcribed from Susan's South African notebooks

See [South Africa notebooks \(1 of 2\)](#) and [South Africa notebooks \(2 of 2\)](#). See also letter from Sue Williamson to Susan Lloyd [AFC 2018/064: A-20](#). See [AFC 2018/064: PH0025 \(Bernadette Mosala\)](#), [PH0026 \(Lucy Mvubelo\)](#), [PH0027 \(Sue Williamson\)](#), [PH0028 \(Natalie Knight\)](#), [PH0029 \(Maureen Paput\)](#), [PH0030 \(Helen Joseph\)](#) and notes on cue cards about each woman. Also see [AFC 2018/064: A-19](#) for Mvubelo quote.

**Item ID:** AFC 2018/064: A-15

BOX-FOLDER 31/9

South Africa (3 of 5), 1984-1987

**Extent:** 1 folder

Newspaper article by Susan Lloyd in the *Chicago Tribune* about a street musician in Johannesburg who blew on a bottle, having no professional instrument, and her interaction with a threatening policeman. Also first typed draft of story written in Johannesburg and subsequent manuscript edited upon return to the U.S. Also original black and white photograph by Lloyd of the street musician, December 11, 1985

**Item ID:** AFC 2018/064: A-16

Letter by Peter Swinney commenting on article written by Susan Lloyd, "Americans on the Wild Side," referencing Transkei Wild Coast hike

**Item ID:** AFC 2018/064: A-17

Correspondence between Susan Lloyd writing from South Africa to her husband at home in Ashland, Oregon

**Item ID:** AFC 2018/064: A-18

Newspaper article, "Sojourner for Truth," interview with Susan Lloyd about her trip to South Africa, *Lithiagraph* (Ashland, Oregon), Volume 2, Number 4, pages 4-5, 1985

See [AFC 2018/064: PH0051-0052](#).

**Item ID:** AFC 2018/064: A-19

## Series 10: South Africa

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- Letter from Sue Williamson, of Cape Town, to Susan Lloyd. Sue includes translations, from Xhosa to English, of sayings on the foil folk art pictures Susan Lloyd had photographed at the Crossroads squatter camp, Cape Town, November 18, 1985  
See also [AFC 2018/064: A-14](#) and [AFC 2018/064: A-15](#).  
**Item ID:** AFC 2018/064: A-20
- Letter from Sue Williamson, of Cape Town, to Susan Lloyd  
**Item ID:** AFC 2018/064: A-21
- Original manuscript of article published in *Flying Springbok*  
See [AFC 2018/064: A-13](#).  
**Item ID:** AFC 2018/064: A-22
- BOX/FOLDER 31/10** South Africa (4 of 5), 1984-1987  
**Extent:** 1 folder  
Typed notes by Susan Lloyd of impressions and interviews while in South Africa  
**Item ID:** AFC 2018/064: A-23
- Original manuscript by Susan Lloyd, "Some South African Women," about experiences with several South African Black women  
**Item ID:** AFC 2018/064: A-24
- Xerox of article from *The Argus*, Cape Town, South Africa, about issues at Crossroads squatter camp  
**Item ID:** AFC 2018/064: A-25
- Original manuscript by Susan Lloyd, "Komamas of Crossroads," about Black women at Crossroads squatter camp and the folk art foil pictures with which they decorate their huts. Also telegram from Sue Williamson with translation of folk art foil picture, 1986  
Also see [AFC 2018/064: PH0027](#), portrait of Sue Williamson, Susan Lloyd's escort through Crossroads squatter camp to explain foil folk art and [AFC 2018/064: PH0038](#) for portrait of woman with foil picture at Crossroads.  
**Item ID:** AFC 2018/064: A-26
- Original manuscript by Susan Lloyd, "A Few South Africans," about South African artist-activist Sue Williamson and booklet about Williamson's touring exhibition. Also press release on Williamson, 1984  
See [AFC 2018/064: PH0027](#) for Williamson portrait by Susan Lloyd.  
**Item ID:** AFC 2018/064: A-27
- Original manuscript by Susan Lloyd, "The Camp," about Lloyd's visit to Crossroads squatter camp with artist-activist Sue Williamson and search for folk art foil pictures made by the camp women  
**Item ID:** AFC 2018/064: A-28
- Story idea by Susan about the Modjadji Rain Queen of Lebowa, South Africa, who Lloyd visited  
See [Portfolio 7](#) as well as [AFC 2018/064: PH0041-PH0080](#).  
**Item ID:** AFC 2018/064: A-29
- Flyers and news articles about squatter camp history in Cape Town area. Needing to leave homelands such as Transkei for work, Black men created the camps; eventually the families came along and created a folk lifestyle with community centers. The women decorated their squatter huts with unique foil pictures with religious sayings on them. The government objected to the camps and instigated demolitions which rendered the families homeless  
**Item ID:** AFC 2018/064: A-30
- BOX/FOLDER 31/11** South Africa (5 of 5), 1984-1987  
**Extent:** 1 folder

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Typed notes from Susan Lloyd's interviews about South African social and political issues with (some prominent) South African women, both Black and white: Lucy Mvubelo, Helen Joseph, Bernadette Mosala, Barbara Coetzee, Joanna Baker, Natalie Knight, Maureen Puput, Lulu Grobbelaar, Sue Williamson, about social and political issues in South Africa

See [AFC 2018/064: PH0025-PH0030, PH0032](#).

**Item ID:** AFC 2018/064: A-31

Letter from *Woman of Power Magazine* requesting story material about South Africa from Susan Lloyd

**Item ID:** AFC 2018/064: A-32

A *Cape Times* Xeroxed article about Crossroads and a booklet about a forced removal of Crossroads residents to Khayelitsha

**Item ID:** AFC 2018/064: A-33

*Songs from Crossroads*, by the Crossroads Children (Noxolo School Choir), 1979

**Item ID:** AFC 2018/064: SR024

**Extent:** 1 sound disc (7 in.)

Letter from Cape Town artist-activist, Sue Williamson, to Susan Lloyd with biographical information and report on current situation at Crossroads and threats of demolition and relocation

**Item ID:** AFC 2018/064: A-34

**Item ID:** AFC 2018/064: Susan Lloyd KSOR Radio interview about experiences in South Africa, June 1985  
SR011

**Extent:** 1 sound cassette

**Item ID:** AFC 2018/064: Susan Lloyd breakfast discussion on experiences in South Africa, Ashland, Oregon, 1985  
SR010

**Extent:** 1 sound cassette

**Item ID:** AFC 2018/064: Susan Lloyd lecture at Southern Oregon University on South Africa, 1985  
SR012

**Extent:** 1 sound cassette

**BOX/FOLDER** 32/1

[South Africa], 1985-1986

Manuscripts and ephemera related to South Africa.

**Extent:** 1 folder

## Series 11: Japan

**BOX** 3

Narita Temple, Honshu, Japan, 1987

**Item ID:** AFC 2018/064: PH0413-PH0420

**Extent:** 8 color slides (35 mm)

413, Hand-washing cleansing station at Narita Temple entrance; 414, Site of Goma fire ritual; 415, Burial ground within Narita Temple complex; 416, Detail of grave marker at Narita Temple burial ground; 417, Entrance to Issaiky-do Hall; 418, Entrance to Bell Tower; 419, Bucket offering site; 420, Guardian dog (Komainu) at Narita Temple shrine.

**BOX** 3

Ishite-ji Temple/Jizo folk worship, eighty-eight sacred places, Shikoku, Japan, 1991

**Item ID:** AFC 2018/064: PH0381-PH0400

**Extent:** 20 color slides (35 mm)

381, Pilgrim (henro) sign to Ishite-ji Temple; 382, Entrance to Ishite-ji Temple; 383-384, Pilgrims approaching Ishite-ji Temple; 385, Markers with image of Jizo, guardian of dead children; 386, Woman praying to Jizo, adorned with her dead child's red bib; 387, Stone Jizo markers adorned with bibs that parents have brought; 388, Entrance to Ishite-ji Temple; 389-391, Stone Jizo markers adorned with bibs that parents have

- brought; 392, Pilgrim on way to Ishite-Ji Temple; 393, Pilgrims leaving Ishite-ji Temple; 394-397, Stone Jizo marker adorned with bibs that parents have brought; 398, Susan Lloyd photographing pilgrim with film crew; 399, Pilgrims at Ishite-ji Temple; 400, Pilgrims entering Ishite-Ji Temple.
- BOX 22** Japan, 1991  
**Item ID:** AFC 2018/064: SL-20-01 – SL-20-05  
**Extent:** 121 black-and-white negatives (35 mm)  
**Notes from original housing:** SL-20-01: Shikoku Pilgrimage; 4-23, 34-36; SL-20-02: Shikoku Pilgrimage; 2-21, 27-31; SL-20-03: Rock gardens; Missing frame 22; SL-20-04: Shikoku Pilgrimage; SL-20-05: Shikoku Pilgrimage.  
**Film type:** Kodak
- BOX/FOLDER 37/15** [Original housing from AFC 2018/064: SL-20]  
**Extent:** 1 folder
- Item ID:** AFC 2018/064: MV087 News feature, Susan Lloyd and Joanne Hershfield, Shikoku, Japan, 1991
- Documentation by Japanese TV station of Lloyd, Hershfield and crew at Ishiteji Temple, Shikoku, Japan while filming *Between Two Worlds: A Japanese Pilgrimage* (co-produced and co-directed by Lloyd and Hershfield although Hershfield holds copyright to film). See [O-01 to O-03](#) for film flyer and information about Shikoku. See [Portfolio 9, AFC 2018/064: PH0381-PH0400](#) for images of Ishiteji Temple.  
**Extent:** 1 videocassette (VHS)
- BOX 3** Yashima-Ji Temple/Jizo folk worship, eighty eight sacred places, Shikoku Japan, 1991  
**Item ID:** AFC 2018/064: PH0401-PH0412  
**Extent:** 12 color slides (35 mm)  
 401-405, Pilgrims (henro) entering Yashima-ji Temple; 406, Kannon statue; 407, Pilgrims at temple with picture of dead husband; 408, Pilgrims entering Yashima-ji Temple; 409, Pilgrims leaving Yashima-ji Temple; 410-412, Jizo, guardian of dead children, adorned with bibs.
- BOX/FOLDER 32/2** Shikoku, Japan notebook, 1991  
**Extent:** 1 folder
- BOX 51** Portfolio 9: *Jizo, Japanese Folk Protector of Children and Travelers*, 1991  
**Artist's statement:** Jizo Bosatsu is one of the most beloved Japanese Buddhist divinities. Found as a statue in graveyards, at temples, or along roadsides, he protects children who have died before their parents and also the stillborn, miscarried, or aborted. In Japanese mythology, these children are unable to cross the Sanzu River while journeying to the afterlife. Since they are young or even unborn, they have not been able to accumulate good deeds. By using his robes to hide these souls from demons, Jizo saves them from eternally piling stones, as penance, on the river's bank. It is a folk custom for grieving parents to put tiny clothing, robes and bibs on Jizo statues, or leave him toys, in the hope that he will help and protect their lost ones. Jizo also protects "travelers" of any kind, as the children are. Photographs in this portfolio were made at Ishite-ji and Yashima-ji temples, two of the Eighty-eight Sacred Places of Kobo Daishi, a Shingon Buddhist monk who set up a pilgrimage route around Shikoku Island one thousand two hundred years ago. Pilgrims still follow the route, although some visit the temples by taxi. "To make the journey" is called ohenro and pilgrims are referred to as henro. They wear conical-shaped hats (sugegasa), white garments (hakue) signifying purity and innocence, and carry pilgrims' staffs. Shikoku Island, Japan, May, 1991.  
**Extent:** 1 portfolio (17 photographs) : color Ultrachrome archival inkjet prints ; 13 x 19 inch  
 Print 1: Pilgrims (henro) entering Yashima-ji Temple, Shikoku, Japan  
**See:** [AFC 2018/064: PH0408](#)

- Print 2: Pilgrims (henro) at Yashima-ji Temple with pictures of dead husband, Shikoku, Japan  
 See: [AFC 2018/064: PH0407](#)
- Print 3: Jizo, guardian of dead children, adorned with bibs at Yashima-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0411](#)
- Print 4: Jizo, guardian of dead children, adorned with bibs at Yashima-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0412](#)
- Print 5: Kannon statue at Yashima-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0406](#)
- Print 6: Pilgrims (henro) approaching Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0383](#)
- Print 7: Entrance to Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0382](#)
- Print 8: Stone Jizo markers adorned with bibs that parents of dead children have brought, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0387](#)
- Print 9: Stone Jizo markers adorned with bibs that parents of dead children have brought, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0397](#)
- Print 10: Stone Jizo markers adorned with bibs that parents of dead children have brought, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0394](#)
- Print 11: Stone Jizo markers adorned with bibs that parents of dead children have brought, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0385](#)
- Print 12: Stone Jizo markers adorned with bibs that parents of dead children have brought, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0390](#)
- Print 13: Stone Jizo markers adorned with bibs that parents of dead children have brought, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0391](#)
- Print 14: Stone Jizo marker adorned with dead child's bibs and toys, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0395](#)
- Print 15: Woman praying to Jizo, adorned with her dead child's red bib, Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0386](#)
- Print 16: Susan Lloyd photographing pilgrim with film crew at Ishite-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0398](#)
- Print 17: Pilgrim (henro) sign to Ishitegi-ji Temple, Shikoku, Japan  
 See: [AFC 2018/064: PH0381](#)

BOX/FOLDER 32/3

Japan (Shikoku), 1991-1994

**Extent:** 1 folder

Letter from Oliver Statler, author of *Japanese Inn*, to Susan Lloyd about her making film of the pilgrimage to the eighty-eight sacred temples of Kobo Daishi Shikoku, Japan.



Possibilities of finding henro (pilgrims) to interview and issues of lodging at the temples are discussed

**Item ID:** AFC 2018/064: O-01

Stamp on Japanese newsprint that pilgrims receive upon visiting the eighty eight sacred temples of Kobo Daishi on Shikoku Island

**Item ID:** AFC 2018/064: O-02

Two general pilgrimage guides to the eighty-eight sacred temples of Shikoku, Japan; individual brochure from Yashima-ji Temple, one of the temples photographed by Lloyd

**Item ID:** AFC 2018/064: O-03

Berkeley Media (distributor) flyer for the film, *Between Two Worlds: a Japanese Pilgrimage*

**Item ID:** AFC 2018/064: O-04

**Digital ID:**

afc2018064\_dc007

*Between Two Worlds: A Japanese Pilgrimage* DVD version, 1992

Documentary of folk pilgrimage to Eighty-Eight Sacred Places of Kobo Daishi on Shikoku Island, Japan. Co-produced and directed by Susan Lloyd and Joanne Hershfield.

**Co-producer and co-director:** Joanne Hershfield

**Filepath:** VIDEO\_TS/

**Extent:** 5 moving image files (ifo, vob)

**Series 12: Basque culture**

**Extent:** 1 folder

**BOX/FOLDER 32/4**

Basque Studies Program newsletter, 1968-1974

Newsletters for the Basque Studies Program at the University of Nevada, Reno.

**Extent:** 1 folder

**BOX/FOLDER 32/5**

Basque Studies Program newsletter, 1975-1980

Newsletters for the Basque Studies Program at the University of Nevada, Reno.

**Extent:** 1 folder

**BOX/FOLDER 32/6**

Basque Studies Program newsletter, 1981-1986

Newsletters for the Basque Studies Program at the University of Nevada, Reno.

**Extent:** 1 folder

**BOX/FOLDER 32/7**

Basque Studies Program newsletter, 1987-1991

Newsletters for the Basque Studies Program at the University of Nevada, Reno.

**Extent:** 1 folder

**BOX/FOLDER 32/8**

Basque Studies Program newsletter, 1992-1999

Newsletters for the Basque Studies Program at the University of Nevada, Reno.

**Extent:** 1 folder

**BOX/FOLDER 32/9**

Basque culture (1 of 2), 1989-1997

Susan Lloyd article, "Vanishing Breed," in *The Denver Post* (*Empire Sunday* magazine newspaper supplement), pages 10-11, 20-21, about the Basque folk culture and the annual Elko, Nevada Basque Festival, August 10, 1997

Portrait on page 10 is [AFC 2018/064: PH0103](#); spread page 10-11, is [AFC 2018/064: PH0107](#); page 11 dancer is [AFC 2018/064: PH0110](#); page 21 weight lifter is [AFC 2018/064: PH0104](#); page 20, Wine Dance is [AFC 2018/064: PH0140](#).

**Item ID:** AFC 2018/064: M-01

Map of Elko, Nevada, contemporary map

**Item ID:** AFC 2018/064: M-02

Flyer advertising thirty-third National Basque Festival in Elko, Nevada, July 5-7, 1996

**Item ID:** AFC 2018/064: M-03

## Series 12: Basque culture

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- Notes by Susan Lloyd made at Elko Basque Festival. Interviews with Domingo Aguirre; John Anchustegui; Felix Fernandez; Pedro Burusco; Miguel Leonis; Henry Viscarret; and Pete Barinaga. Also interview with Pete Borda at the Minden Stock Yards in Minden, Nevada  
See [AFC 2018/064: PH0103](#) (Domingo Aguirre) and [AFC 2018/064: PH0101-PH0140](#) of Elko Festival.  
**Item ID:** AFC 2018/064: M-04
- Notes by Susan Lloyd made at Elko Basque Festival, July 6, 1996  
See [Portfolio 10](#) and [AFC 2018/064: PH0101-PH0140](#).  
**Item ID:** AFC 2018/064: M-05
- Manuscript by Susan Lloyd, "The Last Basque," about Basque folk culture, 1997  
**Item ID:** AFC 2018/064: M-06
- Schedule of Basque festivals in the U.S., 1996  
**Item ID:** AFC 2018/064: M-07
- BOX/FOLDER 33/1** Basque culture (2 of 2), 1989-1997  
**Extent:** 1 folder  
Newspaper clipping of article by Susan Lloyd in the *Denver Post* about Isidoro Martinez, missing shepherd. He was later reported dead, August 10, 1997  
**Item ID:** AFC 2018/064: M-08
- Program of the thirty-third National Basque Festival in Elko, Nevada, July 5-7, 1996  
See [Portfolio 10](#) and [AFC 2018/064: PH0101-PH0140](#).  
**Item ID:** AFC 2018/064: M-09
- Menu with local history of the Star Hotel, a Basque restaurant in Elko, Nevada, 1996  
**Item ID:** AFC 2018/064: M-10
- Interview transcript of Pete Borda at his home in Minden, Nevada. (Susan Lloyd did not participate in this interview and the name of the person who did is now lost), December 1, 1989  
**Item ID:** AFC 2018/064: M-11
- Borda family history, photocopy, 1993  
**Item ID:** AFC 2018/064: M-12
- Film synopsis for proposed Susan Lloyd film about Basque shepherders. Film was cancelled because of the death of main character, Pete Borda, who was run over and killed by a truckload of his own sheep. Pete Borda obituary published in *Reno Gazette*, page 12, September 10, 1996  
**Item ID:** AFC 2018/064: M-13
- BOX 23** Basque Festival, Nevada, 1996  
**Item ID:** AFC 2018/064: SL-28-01  
**Extent:** 34 black-and-white negatives (35 mm)  
**Film type:** Ilford
- BOX/FOLDER 38/8** [Original housing from AFC 2018/064: SL-28]  
**Extent:** 1 folder
- BOX 1** Elko, Nevada Basque Festival, 1996  
**Item ID:** AFC 2018/064: PH0101-PH0140  
**Extent:** 40 color slides (35 mm)  
101, Elko, Nevada landscape; 102, Brokel-dantza hoop dance; 103, Domingo Aguirre, sheep herder; 104, Basque weight-lifting competition (six hundred pound steel block); 105, Jota dancers; 106, Child in traditional Basque clothing; 107, Flock of Pete Borda's sheep, Minden, Nevada; 108, Basque boy drinking from bota bag; 109, Young Basque jota dancer; 110, Brokel-dantza hoop dance; 111, Basque father and son; 112, Young Basque boys with bota bags; 113, Basque man distributing wine; 114, Young Basque boy in

traditional dress; 115, Man in "Basque and Proud of It" shirt; 116, Christine and Miguel Saralegi, champion woodchoppers from Spain; 117, Basque Wine Dance; 118, Flock of Pete Borda's sheep, Minden, Nevada; 119, Christine Saralegi, wood chopping champion; 120, Shepherders' trailer; 121, Basque picnic sign; 122-125, Basque brokel-dantza hoop dance; 126, Man in "Basque and Proud of It" shirt; 127, Man with Basque bread; 128, Domingo Aguirre, sheep herder; 129, Basque boy with bota bag; 130, Basque father and son; 131, Basque father and daughter; 132-133, Basque wood chopping; 134-135, Christine Saralegi, wood chopping champion; 136, Miguel Saralegi, wood chopping champion; 137-138, Basque wood chopping competition; 139, Basque weight-lifting six hundred pound block; 140, Basque Wine Dance.

## BOX 52

Portfolio 10: *Basque Folk Festival*, 1996

**Artist's statement:** The photographs in this portfolio were made in July, 1996 during the annual Elko, Nevada Basque Festival. Participants and attendees at the festival came from Nevada, the surrounding western states and the Pyrenees in Spain from where many western U.S. Basque originated. The Basque, besides possessing one of the world's oldest languages, pride themselves in skills such as woodcutting, world-class weight lifting, shepherding, folk dancing, and games such as jai lai and bertsolari, a verse competition. They brought these skills with them when many migrated to the U.S. western states in the 1920s to work in the sheep industry. So that the skills wouldn't be forgotten, the Basque perform traditional dances and stage wood chopping and weightlifting competitions at festivals that are also held in the old country, a tradition since the 19th century. Although few Basque in the U.S. are shepherders anymore, participants in the festivals, ranging from California to Colorado, show off their herd dogs and Basque families come to hear stories from the old-timers.

**Extent:** 1 portfolio (12 photographs) : color Ultrachrome archival inkjet prints ; 13 x 19 inch

Print 1: Flock of Pete Borda's sheep, Minden, Nevada

See: [AFC 2018/064: PH0118](#)

Print 2: Domingo Aguirre, shepherd, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0103](#)

Print 3: Basque boy with bota bag, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0129](#)

Print 4: Basque man distributing wine, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0113](#)

Print 5: Young Basque jota dancer, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0109](#)

Print 6: Man in "Basque and Proud of It" shirt, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0126](#)

Print 7: Christine Saralegi (from Navarra, Spain), wood chopping champion, Elko, Nevada, Basque Festival

See: [AFC 2018/064: PH0119](#)

Print 8: Weight-lifting six hundred pound steel block, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0104](#)

Print 9: Brokel-dantza hoop dance, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0110](#)

Print 10: Brokel-dantza hoop dance, Elko Nevada, Basque Festival, Elko

See: [AFC 2018/064: PH0102](#)

Print 11: Young Basque boys with bota bags, Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0112](#)

Print 12: Shepherders' trailer on the outskirts of Elko, Nevada. Elko, Nevada Basque Festival

See: [AFC 2018/064: PH0120](#)

## Series 12: Basque culture

Container	Contents
BOX/FOLDER 33/2	[Basque culture], 1997 Manuscripts and ephemera related to Basque culture in Nevada. <b>Extent:</b> 1 folder
BOX/FOLDER 33/3	Basque country, Spain notebook, March 1998 Research notes for film on Basque folk culture: San Sebastian, Gernika, Pamplona bull runners, bertsolari verse competition, Gernika legends, Chillida's sculpture, sheepherder countryside and culture. <b>Extent:</b> 1 notebook
BOX 21	Seville, Spain, 1998 <b>Item ID:</b> AFC 2018/064: SL-15-04 <b>Extent:</b> 41 black-and-white negatives (35 mm) <b>Notes from original housing:</b> Spain (Basque) <b>Film type:</b> Kodak

## Series 13: Cuba

BOX 2	Legacy of Che Guevara, folk hero, Cuba, 1998 <b>Item ID:</b> AFC 2018/064: PH0281-PH0320 <b>Extent:</b> 40 color slides (35 mm) 281-282, Santiago, Cuban southern coast; 283, Fort Santiago; 284, Santiago Harbor; 285-286, Sierra Maestra range, cradle of Cuban Revolution; 287, Depiction of Che Guevara on horseback, Santa Clara Memorial; 288, Sierra Maestra range; 289, "Ever Onward Until Victory," Che Guevara billboard; 290, Farmer in cart on road in Santiago; 291-292, Veterans of Cuban Revolution and Congo, Santiago; 293-295, Che Guevara mausoleum, Santa Clara; 296-298, Cuban Revolution mural, Santa Clara Memorial; 299, Santa Clara Hotel, Cuban Revolution battle site, Santa Clara; 300, Veteran of Cuban Revolution, Santa Clara; 301, "Queremos que sean como el Che" sign, Santa Clara; 302, Sculpture of Guevara/Cienfuegos, Museum of Revolution, Havana; 303, Display in Museum of Revolution, Havana; 304, Graffiti about imperialism and Yankees, Havana; 305, Forty second anniversary of Revolution sign; 306, Perfume and Che Guevara postcards for sale, Havana; 307, Che Guevara display, Santa Clara; 308, Folk hero Antonio Maceo sign; 309, Plaza of the Revolution, Che Guevara installation, Havana; 310-311, Che Guevara mosaic; 312, T-shirt "Havana to Harlem Same Struggle," Havana; 313, Veterans of Cuban Revolution, Santiago; 314, Portrait of Che Guevara, Havana restaurant; 315, Truckload of Cuban Police, Santiago; 316, Sign "Hasta la victoria siempre," Santiago; 317, Che Guevara billboard, Matanzas; 318, Museum of the Revolution exhibit, 26 de Julio tank, Havana; 319, Farmer on horseback with machete, Santiago; 320, Sign "Revolucion victoriosa en el nuevo milenio," Havana.
BOX 2	Cuba, 1998 <b>Item ID:</b> AFC 2018/064: PH0321-PH0340 <b>Extent:</b> 20 color slides (35 mm) 321-322, Havana harbor; 323, Embargo reduced variety of merchandise, Havana; 324, Dilapidated hospital waiting room, Santiago; 325, Hospital patient in bed; 326, Blood dispensary in hospital; 327-331, Unrestored vintage cars in Havana; 332, Farmer on horse-drawn cart, Santiago; 333, Afro-Cuban child in pinafore, Havana; 334, Cuban baseball team members, Santiago; 335, Portrait of a Cuban girl in garden, Havana; 336, Burning sugar cane; 337, Cuban architecture, Santa Clara; 338, School children, central Cuba; 339, Children walking home carrying their shoes, rural Cuba; 340, Street scene, Havana.
BOX 54	Portfolio 12: <i>Legacy of Che Guevara, Folk Hero</i> , 1998 <b>Artist's statement:</b> Ernesto "Che" Guevara, born in Argentina and trained as a doctor, was a revolutionary hero who co-led the Cuban Revolution (July 26, 1953-January 1, 1959)

with Fidel Castro. Beginning in the Sierra Maestra, they led their rag-tag army out of the mountains, took the city of Santa Clara and entered Havana victoriously, overthrowing the Batista government. The new socialist government of Fidel and Che was a dream experiment. The Cubans, the majority of whom were peasants and disenfranchised by years of oppressive governments, embraced the Revolution. Che, who led another uprising in the Congo and a failed revolution in Bolivia where he died in 1967, became a folk hero over the ensuing decades. For many years his body was not found, giving rise to a belief by some that he did not die. Others cited the brave way in which he faced his captors in Vallegrande when he was shot at age forty-one. His portrait became an iconic image still seen throughout Cuba and Argentina today. The photographs in this portfolio were taken in 1998 when combatants who fought with him still wore his iconic beret or displayed photographs of him in their homes; schoolchildren walked home barefoot from school to save shoe leather and follow Che's example; billboards throughout Cuba declared: "We want to be like Che." Guevara follows the model of the folk hero who dies before one's time. The folk are then left with the hope that he can "return" and the dream restored-that the ideals of the Revolution will endure.

**Extent:** 1 portfolio (10 photographs) ; color Ultrachrome archival inkjet prints ; 19 x 13 inch  
Print 1: Santiago and Sierra Maestra range, Cuban southern coast

**See:** [AFC 2018/064: PH0282](#)

Print 2: Veteran of Cuban Revolution, Santa Clara, Cuba

**See:** [AFC 2018/064: PH0300](#)

Print 3: Che Guevara billboard ("In His Example"). Matanzas, Cuba

**See:** [AFC 2018/064: PH0317](#)

Print 4: Veterans of Cuban Revolution & Congo, Santiago, Cuba

**See:** [AFC 2018/064: PH0291](#)

Print 5: T-shirt "Havana to Harlem Same Struggle," referencing Fidel Castro's 1959 visit to the U.S. Havana, Cuba

**See:** [AFC 2018/064: PH0312](#)

Print 6: "Ever Onward Until Victory," Che Guevara billboard, Cuba

**See:** [AFC 2018/064: PH0289](#)

Print 7: Portrait of Che Guevara, Havana restaurant, Cuba

**See:** [AFC 2018/064: PH0314](#)

Print 8: "Queremos que sean como el Che" (We want them to be like Che) sign at Guevara memorial, Santa Clara, Cuba

**See:** [AFC 2018/064: PH0301](#)

Print 9: Eduardo Labrada, Veteran of Cuban Revolution, Manzanillo, Cuba

**See:** [AFC 2018/064: PH0292](#)

Print 10: School children walking home carrying their shoes, rural Cuba

**See:** [AFC 2018/064: PH0339](#)

BOX/FOLDER 34/1

Cuba, 1998-2001

**Extent:** 1 folder

Interview with doctor at Santiago, Cuba hospital. Also letter from Cuban friend, Yoander, expressing appreciation for Lloyd's interest in Cuba and its iconic heroes. Also photos of Susan Lloyd wearing beret popularized by Che Guevara and singing "Guantanamera" at Havana restaurant. Other photograph of Lloyd in front of Che Guevara painting, April 1998

**See:** [AFC 2018/064: PH0324-PH0326](#).

**Item ID:** AFC 2018/064: H-01

Newspaper interview with Susan Lloyd about Cuba, *The Mail Tribune* (Medford, Oregon), August 17, 2001

**See:** [AFC 2018/064: PH0281-PH0340](#).

**Item ID:** AFC 2018/064: H-02  
**BOX/FOLDER** 29/4 Yaquis, Tucson; Cuba; Yaquis, Hermosillo; and New Mexico notebook, 1999-2004  
**Extent:** 1 notebook

#### Series 14: Afghanistan

**Digital ID:** Bamiyan Buddhas, September 2005  
 afc2018064\_dc001

1-6, Two sixth century monumental Buddhas stood in niches in Bamiyan as Afghanistan was a thriving Buddhist center until the seventh century Islamic invasion. In 2001, the Taliban blew them up but with Chinese help the Buddhas were recreated in 2015 by holographic light projection.

**Filepath:** Afghanistan 2005-09\Bamiyan

**Extent:** 6 still image files (jpg)

**Digital ID:** Women in burqa, September 2005  
 afc2018064\_dc001

1-26, Women in burqas on Kabul streets. The blue coverings were mandatory under Taliban rule but traditionally many women prefer wearing them for protection from stares or to inversely look at whatever they want to without being observed.

**Filepath:** Afghanistan 2005-09\Burqa

**Extent:** 26 still image files (jpg)

**Digital ID:** Afghan countryside, September 2005  
 afc2018064\_dc001

1-3, 51, 55-62, Donkeys carry hay on road to Lake Bandi Amir; 4, 15-17, 20, 22-24, 52-54, 68-75, 78-80, Relics such as tanks and trucks from the Soviet-Afghan War are scattered throughout the countryside; 5-9, 11, 13-14, 18-19, 21, 33-34, 44, 65, North central Afghanistan landscape; 10, Harvesting fields; 12, 25, Harvesting with oxen; 26-27, Autumn harvest fields; 28, 31, 35, 37-39, 41, 82, Traditional Pakistani decorated truck near Jalalabad; 29, Woman in burqa on country road; 30, 40, Kuchi nomads on the road near Kabul; 32, 36, Road from Kabul to Jalalabad; 42-43, ISAF forces on road to Jalalabad; 45, Boy at roadside inn; 46, Susan Lloyd's traveling companions; 47-48, Feed barn in north central Afghanistan; 49-50, Woman with hands decorated with henna; 63-64, Hazara woman at Lake Bandi Amir; 66-67, ISAF forces near Bamiyan; 76-77, Door detail; 81, Road to Jalalabad.

**Filepath:** Afghanistan 2005-09\Countryside

**Extent:** 82 still image files (jpg)

**Digital ID:** Parliamentary elections, September 2005  
 afc2018064\_dc001

1, 4-12, 16, 22-25, 30-31, 34-37, 43, 45-47, 61-65, 68-69, 72-87, 89, 91-92, 96-108, Election voting center; 2-3, 15, 17-19, 26, 28-29, 33, 38-42, 44, 48-51, 53-54, 56-60, 67, Election campaigning and posters; 13-14, 32, Elections; 20-21, 27, 70-71, 88, 93-95, Afghan police safeguarding elections; 52, Najibullah Sedeqe was the guide for the Global Exchange group visiting Kabul to help monitor the 2005 Parliamentary elections; 55, Election poster; 66, Parliamentary elections; 90, Najibullah Sedeqe voting at election voting center.

**Filepath:** Afghanistan 2005-09\Elections

**Extent:** 108 still image files (jpg)

## Series 14: Afghanistan

### Container

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**Digital ID:**  
afc2018064\_dc001

Food culture, September 2005

1, Spices in Kabul market shop; 2, Street kabobs; 3-9, 15-16, Eating traditionally upon mats rolled out on the floor; 10, Soviet tea samovar in Kabul; 11-13, Naan bread baking; 14, Teapots awaiting customers in countryside inn; 17-20, Kitchen in countryside.

**Filepath:** Afghanistan 2005-09\Food Culture

**Extent:** 20 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Hazaras, September 2005

1-4, Hazara woman holding photo of deceased husband killed in the 2001 U.S. aerial bombing. Her name is Arafa and she lives with her three children in her destroyed house awaiting government aid. After the bombing she found her husband's body rolled up in a carpet; 5-6, Hazara boy in Kabul. Since the Shia Hazara live in predominately Sunni Afghanistan they face cultural and economic discrimination as well as religious persecution; 7-14, Susan Lloyd with Hazara man wounded in Taliban bomb attack during 2005 Parliamentary elections.

**Filepath:** Afghanistan 2005-09\Hazaras

**Extent:** 14 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Hospitals, September 2005

1-6, Artificial limbs are made for land mine victims at the Kabul Red Cross land mine hospital; 7, Foot of Afghan National Army victim of bomb attack during 2005 Parliamentary elections, at Sardar Mohammad Dawood Khan Hospital; 8-14, 24-25, Afghan National Army victim of bomb attack during 2005 Parliamentary elections, at Sardar Mohammad Dawood Khan Hospital; 15-22, 28-29, Blinded and captured member of Taliban treated in Kabul hospital. Doctors didn't know his name and said he had no shoes even though he would soon be released; 23, Fellow soldiers visit Afghan National Army victims of bomb attacks during 2005 Parliamentary elections; 26-27, Hospital nurse.

**Filepath:** Afghanistan 2005-09\Hospitals

**Extent:** 29 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Kuchi nomads, September 2005

1-7, Kuchi nomad children. The Kuchis live in temporary tent camps with their sheep and do not participate in Afghanistan's politics.

**Filepath:** Afghanistan 2005-09\Kuchi Nomads

**Extent:** 7 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Legacy of folk hero Massoud, September 2005

1-4, Posters of Massoud; 5, 10-21, 25-26, 39, 69, 73-74, Images large and small of Ahmed Shah Massoud are everywhere in Afghanistan. Massoud led the Tajiks to successfully defeat the Soviets and was instrumental in defeating the Taliban until he was assassinated in 2001; 6-9, Fahim Dashti, Kabul weekly newspaper editor wounded by bombing blast which killed Massoud; 22, 24, 32, 40-42, Tawakal Khan, he was Massoud's bodyguard and was blinded in the bomb attack when Massoud was killed; 23, 30-31, Tawal Khan and Habib Wafa, they are Tajiks. Tawakal was Massoud's bodyguard when he was killed and Tawakal was blinded. Habib is his friend and a Kabul journalist; 26-29, The tomb of Massoud near his home in the Panjshir in 2005. At this time a three story Islamic tower in stone was beginning to be built around it; 33-36, 46-48, 55-56, 65, 75, Everyone in the Panjshir considers themselves a mujahid which is a guerilla fighter in an Islamic country. Under the leadership of Massoud the Tajik mujahideen fought against the Taliban but not as jihadists; 37-38, 49-50, 57-60, Relics captured by Massoud's forces during the

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Soviet-Afghan War dot the Panjshir Valley; 43-45, Massoud's home in the Panjshir; 51-54, Susan Lloyd interviews Tawakal Khan on tank captured by Massoud's forces in the Panjshir during the Soviet-Afghan War; 61-64, The shoes of Massoud which are kept where he left them on the floor of the backseat of his Cygnus SUV; 66-68, Prayer rug and rifle belonging to Massoud. They are kept where Massoud left them in the back of his Cygnus and are watched over by the mujahideen; 70-72, 76-78, Massoud's Cygnus SUV in the Panjshir. The mujahideen guard it and Massoud's personal effects which are inside; 79-80, Mountains of the Panjshir which was Massoud's home and where he is buried; 81, Entrance to the Panjshir Valley and billboard of Massoud.

**Filepath:** Afghanistan 2005-09\Massoud

**Extent:** 81 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Kabul school life, September 2005

1, 6, 39-50, 54-56, Afghans for Tomorrow backpack and supplies delivery to a Kabul school. Donated by Southeast Denver Rotary Club; 2-5, 7-14, 17-23, 26, 28-30, 33-38, 51-53, 58, School children; 15-16, 24-25, School lessons; 27, 57, School teacher; 31, School bulletin board; 32, Heart prayer to Allah in Arabic calligraphy.

**Filepath:** Afghanistan 2005-09\Schools

**Extent:** 58 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Kabul street scenes, September 2005

1-3, Shoe shine boy; 4, Army equipment for sale; 5, Kabul police officer in his tent on street; 6, Boy with traditional kite string spool; 7-9, 11-12, 15, 17, Kabul street portrait; 10, Afghan dog; 13, Shop sign; 14, Street photographer's portable darkroom; 16, Backyard of Global Exchange guest house; 18, International Security Assistance Force guards site of bomb attack; 19-20, Antique shop; 21, International Hotel; 22-24, Injured woman covered in traditional robe; 25-26, Taking down Pashtun shop sign.

**Filepath:** Afghanistan 2005-09\Streets

**Extent:** 26 still image files (jpg)

**BOX/FOLDER 33/4**

Afghanistan (1 of 2), 2005

**Extent:** 1 folder

*Voice of the Mujahadeen* newspaper about folk hero Ahmad Shah Massoud, an Afghan Tajik who led forces to defeat the Russians in the Soviet-Russian War. He was killed in a bomb attack by al-Qaeda operatives and became mythic, his photo everywhere in Afghanistan. Published in English in Kabul, Afghanistan

See [AFC 2018/064: PH0241-PH0260](#) for images of Massoud, his gravesite, and the Tajiks in the Panjshir Valley.

**Item ID:** AFC 2018/064: J-01

Miscellaneous newspapers covering Parliamentary elections in Afghanistan

**Item ID:** AFC 2018/064: J-02

Global Exchange itinerary. This is the host group that Susan Lloyd travelled with in Afghanistan

**Item ID:** AFC 2018/064: J-03

**BOX/FOLDER 33/5**

Afghanistan (2 of 2), 2005

**Extent:** 1 folder

Press credentials for Susan Lloyd observing polling in Kabul during Parliamentary elections in Afghanistan

**Item ID:** AFC 2018/064: J-04

Receipt for guest for twelve days at Afghans For Tomorrow Guest House, Kabul, Afghanistan, September 27, 2005

**Item ID:** AFC 2018/064: J-05



## Series 14: Afghanistan

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- Newspaper article by Susan Lloyd "Blinded in a Forgotten War" with photo, *Ashland Daily Tidings*, page A8  
See [AFC 2018/064: PH0141-PH0280](#).  
**Item ID:** AFC 2018/064: J-06
- Newspaper article by Susan Lloyd "In Afghanistan with an Ashland Marine" with photo, *Ashland Daily Tidings*, October 10, 2005  
See [AFC 2018/064: PH0141-PH0280](#).  
**Item ID:** AFC 2018/064: J-07
- Newspaper article, "How Do You Say 'Please Don't Shoot Me,' in Pashtun?" in the *Mail Tribune*, about Susan Lloyd's forthcoming trip to Afghanistan, September 16, 2005  
**Item ID:** AFC 2018/064: J-08
- BOX/FOLDER 33/6** [Afghanistan], 2005  
**Extent:** 1 folder
- BOX/FOLDER 33/7** Afghan book notes, 2005  
Mainly notes made in Kabul about possible book/memoir about Afghanistan. Lloyd's son was there and she came over as a reporter and toured the country at a dangerous time post-9-11.  
**Extent:** 1 notebook
- BOX/FOLDER 33/8** Afghanistan notebooks (1 of 3), 2005  
Notes about digital camera used in Afghanistan, sending articles digitally to U.S. news outlets and laptop issues, data from rocket attacks after parliamentary elections, Kabul "to do" list, flight itineraries, *Pakistan Daily Times* articles on parliamentary elections, notes from Masuda Jalala conversation, Ministry of Women's Affairs, Kabul. Notes made about Panshir Valley and Tajiks, Ramadan, wounded Taliban, notes with Ministry of Defense, U.S. intelligence agent, Gul Chan notes.  
**Extent:** 2 notebooks
- BOX/FOLDER 33/9** Afghanistan notebooks (2 of 3), 2005  
Notes, interviews Afghanistan.  
**Extent:** 2 notebooks
- BOX/FOLDER 33/10** Afghanistan notebooks (3 of 3), 2005  
Notes, interviews Afghanistan.  
**Extent:** 1 notebook
- BOX 1** Hazara civilian bombing survivors in Kabul, Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0141-PH0168  
**Extent:** 28 color slides (35 mm)  
141-144, Arafa with photos of dead husband and son, killed when her house was bombed; 145-148, Father and daughter waiting for tea; 149-160, Saheb Dad family living in bomb damaged house; 161-168, Family outside bombed house.
- BOX 2** Hazara civilian bombing survivors in Kabul, Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0169-PH0180  
**Extent:** 12 color slides (35 mm)  
169-175, Women cooking outside bombed houses; 176, Boy in bombed out doorway; 177-180, Green flags mark graves of bombing victims.
- BOX 2** Buddhas of Bamiyan dynamited and destroyed by the Taliban, Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0181-PH0200  
**Extent:** 20 color slides (35 mm)  
181, View of cliffs and valley; 182, Road along Bamiyan, Afghanistan cliffs; 183, Detail of bombed bazaar; 184, Women on road alongside cliffs; 185, UNESCO sign in front of destroyed Buddha niche; 186-187, United Nations excavators at main Buddha niche; 188-189, Caves on Bamiyan Valley cliff wall; 190, Niche of obliterated Buddha; 191,

## Series 14: Afghanistan

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- Stairway inside the cliff wall leading to monasteries and sanctuaries; 192, Niches with graffiti, inner sanctuary inside cliff wall; 193, Inner sanctuary with restoration equipment; 194, Graffiti in inner sanctuary; 195, View of Bamiyan Valley from within bombed Buddha niche; 196, View of ground below from within bombed Buddha niche; 197, View of Bamiyan Valley from within bombed Buddha niche; 198-199, Restoration workers; 200, Donkey and local guides overlooking Bamiyan Valley.
- BOX 2** Kuchi nomad encampment near Kabul, Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0201-PH0216  
**Extent:** 16 color slides (35 mm)  
201-204, Feeding camels; 205-206, Folk art textiles decorate camels; 207-210, In-ground cooking and boiling water for tea; 211-213, Children in Kuchi encampment; 214-216, Children with decorated sheep in Kuchi encampment.
- BOX 2** Internally displaced persons' camp, Kabul, Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0217-PH0220  
**Extent:** 4 color slides (35 mm)  
217, Internally displaced persons mothers and family; 218-220, Children in internally displaced persons camp.
- BOX 2** Afghanistan land-mine victims at Red Cross Center, Kabul, 2005  
**Item ID:** AFC 2018/064: PH0221-PH0240  
**Extent:** 20 color slides (35 mm)  
221-231, Doctor fitting limb to victim; 232-236, Patients waiting for doctors; 237-239, Three-year old boy walking on artificial legs for first time; 240, Teen walking on artificial legs.
- BOX 2** Ahmad Shah Massoud, Tajik folk hero, Panjshir, Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0241-PH0260  
**Extent:** 20 color slides (35 mm)  
241, Portrait of Massoud over gateway to Panjshir Valley; 242-243, Panjshir mountain landscape; 244, Site of Massoud's tomb; 245, Susan Lloyd interviews Tawakal Khan Mujahid, body guard of Massoud; 246, Tawakal Khan, bodyguard of Massoud; 247, Tajik men having tea; 248, Tajik Mujahideen holding book about Massoud; 249, Tajik Mujahideen; 250, Driving through a Panjshir village; 251, Mujahideen and journalist in front of Massoud home in Panjshir Valley; 252, Mujahideen in front of Massoud home in Panjshir Valley; 253, Detail of Massoud compound; 254, Susan Lloyd seated at Massoud home; 255, Panjshir Valley landscape; 256, Islamic mosque; 257-258, Highway billboard of Massoud outside Kabul; 259, Soviet tanks on Shomali Plain destroyed by Massoud forces during 1979 war; 260, Panjshir Valley at dusk.
- BOX 2** Afghanistan, 2005  
**Item ID:** AFC 2018/064: PH0261-PH0280  
**Extent:** 20 color slides (35 mm)  
261, Hazara couple, Kabul; 262, Hazara children, Kabul; 263, Taekwondo, Kabul; 264, Woman on road, Bamiyan Valley; 265, Decorated truck, Jalalabad; 266-267, Afghan girl's feet and sandals, Panjshir Valley; 268, Hazara children, Kabul; 269-271, Tajik girl, Panjshir Valley; 272, Tajik boys and goat, Panjshir Valley; 273-275, Afghan boys and father with bird cage, Kabul; 276, Afghan bird cage, Kabul; 277, Afghan cooking pots, Bamiyan Valley; 278, Afghan boys on soccer field, Kabul; 279, Hands of Hazara woman holding baby, Kabul; 280, Hazara children, Kabul.

## Series 15: Turkey

## Series 15: Turkey

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**Digital ID:**

afc2018064\_dc001

Ankara, October 2006

1, Equestrian statue of Kemal Ataturk who was the founder of modern Turkey; 2-3, Mausoleum of Kemal Ataturk who was the founder of modern Turkey; 4, Statue group at mausoleum of Kemal Ataturk who was the founder of modern Turkey; 5-7, Ankara mosque; 8, Ankara market with traditional feminine headscarves. They are controversial and banned in the workplace to counter conservatism while other societal factions fight to wear them; 9-20, Roman statues at Ankara Museum of Anatolian Civilizations.

**Filepath:** Turkey 2006-10\Ankara**Extent:** 20 still image files (jpg)**Digital ID:**

afc2018064\_dc001

Cappadocia, October 2006

1, 4-27, The Cappadocia region contains cave homes and rock cut churches and monasteries built from 300-1200 A.D.; 2-3, Turkish cooking pots.

**Filepath:** Turkey 2006-10\Cappadocia**Extent:** 27 still image files (jpg)**Digital ID:**

afc2018064\_dc001

Catal Huyuk, October 2006

1-2, 7, Habitation at Neolithic site of Catal Huyuk; 3-5, Geometric ochre wall painting in habitation at Catal Huyuk which flourished as a shared society; 6, Rafters of habitation at Catal Huyuk with hanging dried herbs; 8, Excavation site at Catal Huyuk.

**Filepath:** Turkey 2006-10\Catal Huyuk**Extent:** 8 still image files (jpg)**Digital ID:**

afc2018064\_dc001

Gallipoli, October 2006

1, 3, Gallipoli battle site; 2, Susan Lloyd at Anzac Beach; 4-5, 8, Anzac Beach; 6, Tombstone of New Zealand Mounted Rifles trooper at Gallipoli cemetery; 7, Tombstone of Light Horse Brigade trooper at Gallipoli cemetery; 9, Busload of Turkish military recruits at Anzac Beach; 10, Gallipoli cemetery; 11-12, Trenches at Gallipoli battlefield; 13, Partial remains of ancient Troy; 14-15, A ferry approaches the Hellespont where the Aegean Sea meets the Sea of Marmara. Legend says that Leander swam across the strait each night to visit Hero who was a priestess of Aphrodite; 16, Ataturk mural on hillside near Kannakale.

**Filepath:** Turkey 2006-10\Gallipoli**Extent:** 16 still image files (jpg)**Digital ID:**

afc2018064\_dc001

Harran, October 2006

1-8, 11-12, 43, Astronomical tower in Harran legendarily built by Nimrod. Harran attracted Gnostic and Hermetic traditions and was a flourishing center by the second millennium BC; 9-10, 13-42, 44-46, Beehive houses of mud and brick were built three hundred years ago to ward off the sun and provide insulation during winter. They were eventually abandoned for more modern houses but some families have moved back to restore them to keep the tradition alive.

**Filepath:** Turkey 2006-10\Harran**Extent:** 46 still image files (jpg)**Digital ID:**

afc2018064\_dc001

Mardin, October 2006

1, 6, Aramaic script in Mor Hananyo Syriac Monastery outside Mardin. It was built in 493 AD on a Temple to the Sun and continues to use Aramaic as its liturgical tongue which was the language of Jesus; 2, Curtain with folk painting of the Virgin Mary in Mor Hananyo Syriac Monastery outside Mardin; 3-4, Folk painting of crucified Christ

in Mor Hananyo Syriac Monastery outside Mardin; 5, 14, Susan Lloyd's husband, Tom Lloyd, with caretaker of Mor Hananyo Syriac Monastery outside Mardin; 7-8, Ancient female and pre-Christian folkloric symbol of cockleshell in niche of Mor Hananyo Syriac Monastery outside Mardin; 9-10, Student of Aramaic at Mor Hananyo Syriac Monastery outside Mardin; 11, Stairway with pulpit at Mor Hananyo Syriac Monastery outside Mardin; 12, Folklore symbols of stars and waves on bannister at Mor Hananyo Syriac Monastery outside Mardin; 13, Detail of stairway and pulpit substructure of Mor Hananyo Syriac Monastery outside Mardin; 15-18, 20-22, Shatana family mansion in Ottoman Empire style in Mardin; 19, Detail of Islamic stucco work on portal of Shatana family mansion in Ottoman Empire style in Mardin; 23-24, Shoes left at entrance to Mardin mosque; 25-28, Traditional shawarma or doner kebab stand in Mardin with proprietor and Turkish flag; 29, Man hoisting Turkish flag on Ottoman building balcony in Mardin; 30, Inhabitant of Mardin in traditional dimije trousers with yellow rubber boots and kufi cap.

**Filepath:** Turkey 2006-10\Mardin

**Extent:** 30 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Muslim culture and architecture, October 2006

1-5, Byzantine columns in Hagia Sofia in Istanbul. It was completed in 537 AD as the first Christian cathedral and was the largest in the world for one thousand years. It was converted into an Islamic mosque under the Ottomans in the sixteenth century but is now a museum; 6-7, The Blue Mosque is a functioning historic mosque built by Sultan Ahmet in the seventeenth century. It has six spires and holds ten thousand Muslim devotees; 8, Harem toilet at Topkapi Palace which was built in the fifteenth century as the main residence and administrative headquarters of the Ottoman sultans; 9, Tile work detail in Topkapi Palace; 10, Brazier and seating area in Topkapi Palace; 11, Tom Lloyd (husband of Susan Lloyd) in front of harem quarters in Topkapi Palace; 12, Topkapi Palace; 13-18, The Mevlana Museum in Konya is the mausoleum for poet Jalal Rumi who was a thirteenth century Persian Sufi mystic and founder of a monastic tradition of whirling dervishes. The oversized turbans in the mausoleum signify the spiritual authority of Sufi teachers; 19, Woman outside Rumi mausoleum; 20-21, Prayer rugs in curtained-off area for women in Konya mosque; 22, Prayer books in separate area for women in Konya mosque; 23, Prayer beads in curtained off area for women in Konya mosque; 24, Mihrab in Konya mosque which shows worshipers the direction toward Mecca in which to pray; 25-27, Sehidiye Mosque minaret; 28-34, Zynciriye Mosque dome overlooking Syria. An Islamic dome represents the vault of heaven; 35, Man with prayer beads.

**Filepath:** Turkey 2006-10\Muslim Culture and Architecture

**Extent:** 35 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Sanliurfa, October 2006

1-4, 9, 13-17, Baliki Gol in Sanliurfa is also known as the Pool of Abraham; 5-8, 10-12, Pilgrims visit Baliki Gol in Sanliurfa which is also known as the Pool of Abraham. Folk belief says that the pool was formed when the prophet Abraham was cast into a funeral pyre with the flames and wood transforming into a sacred lake and sacred carp.

**Filepath:** Turkey 2006-10\Pool of Abraham

**Extent:** 17 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Travel and street culture, October 2006

1-11, 13-19, Ferry through the Dardanelles to Gallipoli Peninsula; 12, Turkish coffee on ferry through the Dardanelles to Gallipoli Peninsula; 20, Fanciful directional signs outside Australian restaurant on Gallipoli Peninsula; 21, Bus to Ankara; 22, Bags of wool and sheepskins at Ankara market; 23, Poster showing scrappy Turkish fighters at Battle of Kanakkale also known as the Gallipoli Battle where seventy six thousand

Turkish soldiers died during World War I; 24, Traditional Turkish lahmacun which consists of a spiced lamb mixture on long flat bread; 25, Bus from Ankara to Diyarbakir; 26, Turkish woman sitting on Diyarbakir street; 27, Detail of ancient wall surrounding northern Kurdish capitol of Diyarbakir; 28, Kurdish woman on ancient wall surrounding northern Kurdish capitol of Diyarbakir in southeastern Turkey; 29, Susan Lloyd on ancient wall surrounding northern Kurdish capitol of Diyarbakir in southeastern Turkey; 30, View into Iraq from Diyarbakir in southeastern Turkey; 31, Turkish folk dancing in Mardin restaurant; 32, Mardin patio overlooking Syria; 33-34, View of Syria from Mardin; 35-36, Muslim Brotherhood poster; 37, Kurdish father and son; 38-39, Kurdish boy; 40, Bus to Diyarbakir; 41, Dates and raisins for sale in Sanliurfa market; 42-43, Man in traditional Turkish pants at bus stop; 44-45, 47, Turkish men at bus stop; 46, Folk sculpture of watermelon in Diyarbakir which is watermelon capitol of Turkey; 48, Turkish man at bus stop in traditional Sanliurfa lavender-colored scarf; 49-51, Man at bus stop selling British wool jackets; 52-56, Turkish males on bus from Sanliurfa to Harran; 57-61, Sanliurfa restaurant table setting with flatwear wrapped in pink paper; 62-64, 71, Men in Sanliurfa wear traditional lavender head scarves; 65-66, Tailor in Sanliurfa market; 67-68, Traditional Turkish wooden stools in Sanliurfa market; 69-70, 72, Sanliurfa market; 73, Chilies in Sanliurfa market.

**Filepath:** Turkey 2006-10\Travel and Street Culture

**Extent:** 73 still image files (jpg)

BOX/FOLDER 34/10

Turkey, 2006

**Extent:** 1 folder

Maps: Gallipoli/Harran/Dyabakir

**Item ID:** AFC 2018/064: X-01

Turkey bus tickets

**Item ID:** AFC 2018/064: X-02

Entrance tickets: Mardin (monastery)/Topkapi (Istanbul)/Cappadoccia/ Hagia Sofia (Istanbul)/Anatolian Civilizations Museum (Ankara)/Troy (Gallipoli Peninsula)

**Item ID:** AFC 2018/064: X-03

BOX/FOLDER 34/11

Turkey notebook, 2006

Notes about bus trip across Turkey including descriptions of Christian ninth century rock-cut churches and frescoes (some destroyed by Muslim invasion) and still-inhabited cave dwellings in Cappadoccia, Ramadan rituals, folk culture of Whirling Dervishes (Rumi), beehive homes at Harran, Mardin, Dyabakir, Neolithic Catal Hyuk, food and nargyle (water pipe) culture and women's' scarf-wearing in a secularized country.

**Extent:** 1 notebook

### Series 16: Kali folklore

BOX/FOLDER 34/7

India, 1960, 2014-2016

**Extent:** 1 folder

Original manuscript by Susan Lloyd, "Kali Puja at Babu Ghat, Kolkata," which narrates the rituals to the Hindu deity, Kali, she documented at a ghat in Kolkata where thousands of statues of her are immersed in the Ganges River

**Item ID:** AFC 2018/064: T-01

Magazine article by Susan Lloyd, "Discovering Divinity in Dissolution," in *Hinduism Today*, pages 54-59, about yearly folk ritual to Hindu deity, Kali, in Kolkata, India, July - September 2016

See [India 2014-11\Kali and Shiva Worship](#).

**Item ID:** AFC 2018/064: T-02

## Series 16: Kali folklore

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- Booklet by M. K. Gandhi about need for folk village occupations (particularly weaving) in India, and dangers of mechanization  
See [India 2014-11\Ashram of Gandhi](#).  
**Item ID:** AFC 2018/064: T-03
- BOX/FOLDER 41/2** St. Sara Kali legend, 1980  
French reproduction from nineteenth century etching illustrating legends and holy sites associated with Roma patron saint, St. Sara Kali, in Saintes Maries de la Mer, France.  
**Extent:** 1 folder
- BOX/FOLDER 34/8** Roma culture, 2005, 2013-2014  
**Extent:** 1 folder  
Program from Aubagne, France, folk music festival. Ghitsa Llogra played here with his Rumanian band, Vagabontu, June 8-9, 2013  
See [Portfolio 14, Print 46](#) for portrait of Ghitsa and [France 2012-05\Sara la Kali Festival](#).  
**Item ID:** AFC 2018/064: U-01  
Ontario, Canada, festival to Roma Saint Sara Kali  
See [Canada 2014-05](#).  
**Item ID:** AFC 2018/064: U-02  
Article by Susan Lloyd "Pilgrimage to St. Sara Kali," about annual Roma folk pilgrimage to Southern France to immerse St. Sara Kali, a folk Catholic deity, into the sea  
See [St. Sara Kali legend](#) for French illustration of myths and holy sites related to St. Sara Kali.  
**Item ID:** AFC 2018/064: U-03
- Digital ID:**  
afc2018064\_dc001  
St. Sara Kali Festival, March 2012  
1-27, Camarque bull jumping, Saint Sara la Kali Festival in Saintes Maries de la Mer, France.  
**Filepath:** France 2012-05\Camargue Bull Jumping  
**Extent:** 27 still image files (jpg)
- Digital ID:**  
afc2018064\_dc001  
St. Sara Kali Festival, May 2012  
1, 415-416, Church of St. Michael and sacred tree; 2-3, 215-228, 231-239, Saint Sara la Kali is bid farewell in St. Michael's Church as she prepares to journey to the Mediterranean Sea for her annual immersion; 4-5, 240-248, 251-275, Saint Sara la Kali is carried to the Mediterranean Sea at her annual festival in Saintes Maries de la Mer France; 6, Horsemen on Camarque horses guard Saint Sara la Kali as she is brought to the Mediterranean Sea during her annual festival in Saintes Maries de la Mer France; 7, Roma pilgrims enter the Mediterranean Sea with Saint Sara la Kali at her annual festival in Saintes Maries de la Mer France; 8, Flamenco guitarist plays and sings as he accompanies Saint Sara la Kali into the Mediterranean Sea during her annual festival in Saintes Maries de la Mer France; 9, Lola Hyat from Marseille dances with the Ghitsa Llogra band from Rumania; 10, 81-91, 308-314, 316, 318-325, 327, 333-338, 381-384, 388-403, 407-410, Spontaneous flamenco dancing in the streets at the annual festival to Saint Sara la Kali festival in Saintes Maries de la Mer France; 11, Flamenco dancers in the Mediterranean Sea as Saint Sara la Kali is immersed in the water at her annual festival in Saintes Maries de la Mer France; 12, 182-214, Saint Sara la Kali lives in the crypt of St. Michael's Church where Roma pilgrims visit and dress her in numerous veils before she is carried in procession to the sea; 13-27, Annually on May 24th Roma make a pilgrimage to Saintes Maries de la Mer in France. Many congregate in trailer groups to have barbecues and play music as they fete their patron Saint Sara la Kali; 28-30, 315, The Two Mary's who accompanied Saint Sara la Kali are depicted in their boat which legendarily arrived on the coast of France shortly after the death of Christ; 31-36,

Representations of Saint Sara la Kali fill the walls of the St. Michael Church in Saintes Maries de la Mer in France; 37-38, 52-53, 56-58, Roma come from throughout France and Europe to attend the Saint Sara la Kali festival in Saintes Maries de la Mer France; 39-51, 55, Well known musician La Negrita sings at the Saint Sara la Kali Festival in Saintes Maries de la Mer in France. La Negrita's birth name is Sylvie Zigler and she is half-Roma and half-Manouche. She uses her celebrity to advocate for Roma rights; 54, Church of St. Michael in Saintes Maries de la Mer in France. Saint Sara la Kali is kept in the crypt but is not recognized as an official Catholic saint; 59-67, Roma musicians fill the street cafés and restaurants at the annual Saint Sara la Kali festival in Saintes Maries de la Mer in France; 68-80, 92-97, 135-161, 175-179, Flamenco musicians fill the street cafés and restaurants at the annual Saint Sara la Kali festival in Saintes Maries de la Mer in France; 98, 120-121, 162, 164-166, 180-181, 229-230, 317, 326, 328-329, 339, 404-406, 414, St. Sara la Kali festival in Saintes Maries de la Mer France; 99-100, Roma pilgrims take a break at the Saint Sara la Kali Festival in Saintes Maries de la Mer France; 101-103, Statues of black Saint Sara Kali; 104-119, 122-132, Ghitsa Lorga band from Rumania and dancer Lola Hyat; 133-134, 163, Poster announcing Saint Sara la Kali Festival; 167-174, Children learn to play flamenco guitar very young. The masters of flamenco guitar are the gitanos and live in Spain; 249-250, Camarque horses with Masonic symbols on their saddles guard Saint Sara la Kali as she is processed to the Mediterranean Sea; 276-289, Camarque horses with tridents evoking Poseidon guard Saint Sara la Kali as she is brought to the Mediterranean Sea; 290-305, Roma pilgrims play flamenco and dance in the Mediterranean Sea; 306-307; Fortune teller's wagon; 330-332, 340-355, 361-362, Famed flamenco guitarist Manitas la Plata (in sunglasses) makes an appearance at the Saint Sara la Kali Festival; 356-360, Pilgrims at the annual Saint Sara la Kali Festival; 363-365, 411-413, Gitano children from Spain come to the festival wearing flamenco dress; 366-380, Roma pilgrims listening to flamenco celebrate in a local café; 385-387, Historical poster of Sara la Kali festival.

**Filepath:** France 2012-05\Sara la Kali Festival

**Extent:** 416 still image files (jpg)

St. Sara la Kali Festival, May 2012

**Digital ID:**

afc2018064\_dc001

1-46, The Virgin's Fair closes the Saint Sara la Kali Festival at the bull ring in Saintes Maries de la Mer. The fair consists of exhibition riding skills on Camarque horses with contests and games including horsemen who grab bouquets from finely dressed ladies as they ride by.

**Filepath:** France 2012-05\Virgins Faire

**Extent:** 46 still image files (jpg)

**BOX 56**

Portfolio 14: *The Two Kalis: Saintes de la Mer, France and Kolkata, India, 2013-2014*

**Artist's statement:** Every year on May twenty-fourth, thousands of Roma come to southern France to carry their dark saint, Sara Kali, to the sea. This pilgrimage reenacts the folk belief that Mary Magdalene, sailing with companions from the Holy Land, stopped in Egypt where she found Sara and traveled with her to France. Some also believe black Sara was the daughter of Christ and Mary Magdalene, sailing with her mother from the Holy Land to bring Christianity to France. Her origins are shrouded in mystery. But by all accounts, she comes from the East. She is not an official Catholic saint, instead belonging to folk tradition. Sara Kali's roots go further--to India, from where the Roma departed one thousand years ago. Ultimately her connection may be to the Hindu goddess, Kali, her namesake also feted annually and signifying death, time, and motherly love. Both Kalis represent darkness and mystery. Although the Roma Sara Kali is kept in a crypt and the Indian Kali in the temple's hidden inner sanctuary, the water is their true home. In India, this is Shakti, the feminine, epitomized in Kolkata where thousands of Kali statues are lowered into the Ganges. Unlike in France, these Kalis are destroyed; some remnants drift to share, a lesson in impermanence. In France,

Sara Kali is immersed in the Mediterranean Sea then returned to the church. Perhaps the difference is that, in France, the Roma protect and hold onto their saint in a culture widely dispersed. In India, she is thousands of years old and, although impermanent, there will always be many Kalis there. Although thousands of miles apart and separated by years of Roma wandering, the stages of both rituals are uniquely similar: Preparation, Devotion, Departure, Procession, Immersion, Return, and Celebration. Both rituals follow cross-cultural patterns of water immersion--a symbol of wholeness and rebirth--in the simulacra of sacred deities. Susan Lloyd shot the photographs in this portfolio (and conducted research) during 2013 and 2014.

**Extent:** 1 portfolio (47 photographs) : black-and-white Ultrachrome archival inkjet prints ; 19 x 13 inch

**See:** [France 2012-05\Sara la Kali Festival](#) and [India 2014-11\Kali and Shiva Worship](#)

Print 1: Roma Saint Sara Kali. Saintes Maries de la Mer, France

Print 2: Indian Goddess, Kali. Kolkata, India

Print 3: Church of Saint Michael. St. Sara Kali, not recognized as an official saint, is kept in the crypt. Saintes Maries de la Mer, France

Print 4: Dakshineswar Temple, Kali's principal abode in a hidden, inner sanctuary. Kolkata, India

Print 5: Preparation: Roma pilgrims adorn Sara Kali with crown and fifty seven capes. Saintes Maries de la Mer, France

Print 6: Preparation: Roma pilgrims adorn Sara Kali with crown and fifty seven capes. Saintes Maries de la Mer, France

Print 7: Preparation: Artisans construct thousands of Kalis with mud from the Ganges River. Kumartuli workshop, Kolkata, India

Print 8: Preparation: Artisans construct thousands of Kalis with mud from the Ganges River. Kumartuli workshop, Kolkata, India

Print 9: Devotion: Roma pilgrims honor Sara Kali with candles in Church of St. Michael. Saintes Maries de la Mer, France

Print 10: Devotion: Hindu pilgrims honor Kali with fire and incense at temples and shrines. Kolkata, India

Print 11: Devotion: Hindu pilgrims honor Kali with fire and incense at temples and shrines. Kolkata, India

Print 12: Devotion: Roma pilgrims at Church of St. Michael devotion to Sara Kali. Saintes Maries de la Mer, France

Print 13: Devotion: Hindu pilgrims at a temple devotion to Kali. Kolkata, India

Print 14: Departure: Roma pilgrims embrace Sara Kali as she leaves the Church of St. Michael. Saintes Maries de la Mer, France

Print 15: Departure: Roma pilgrims embrace Sara Kali as she leaves the Church of St. Michael. Saintes Maries de la Mer, France

Print 16: Departure: Kali is transported by truck to Babu Ghat on the Ganges River. Kolkata, India

Print 17: Procession: Sara Kali is carried in procession to the Mediterranean Sea. Saintes Maries de la Mer, France

Print 18: Procession: Kali is carried by porters to the Ganges River. Kolkata, India

Print 19: Procession: Kali is carried by porters to the Ganges River. Kolkata, India

Print 20: Procession: Kali is carried by porters to the Ganges River. Kolkata, India

Print 21: Immersion: Sara Kali arrives at the sea. Saintes Maries de la Mer, France

Print 22: Immersion: Horsemen with tridents -- symbols of Kali's consort, Shiva--protect Sara Kali. Saintes Maries de la Mer, France



## Series 16: Kali folklore

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- Print 23: Immersion: Roma pilgrims enter the sea, bearing crosses and flowers. Saintes Maries de la Mer, France
- Print 24: Immersion: Horsemen with tridents -- symbols of Kali's consort, Shiva -- protect Sara Kali. Saintes Maries de la Mer, France
- Print 25: Immersion: Roma pilgrims dance flamenco in the sea. Saintes Maries de la Mer, France
- Print 26: Immersion: Roma flamenco guitarist in the sea. Saintes Maries de la Mer, France
- Print 27: Immersion: The largest statue of Kali is lowered into the water. Kolkata, India
- Print 28: Immersion: Gigantic statues of Kali are brought to the water's edge. Kolkata, India
- Print 29: Immersion: Kali sinks into the Ganges. Kolkata, India
- Print 30: Immersion: Kali sinks into the Ganges. Kolkata, India
- Print 31: Return: Remnants of Kali, in the river and on the shore, become the mud to construct next year's Kalis. Kolkata, India
- Print 32: Return: Sara Kali is not destroyed but is returned to the church crypt. Saintes Maries de la Mer, France
- Print 33: Return: Sara Kali returned to her crypt in the Church of St. Michael. Saintes Maries de la Mer, France
- Print 34: Return: Remnants of Kali, in the river and on the shore, become the mud to construct next year's Kalis. Kolkata, India
- Print 35: Celebration: Roma pilgrims dance flamenco on the streets. Saintes Maries de la Mer, France
- Print 36: Celebration: Roma pilgrims dance flamenco on the streets. Saintes Maries de la Mer, France
- Print 37: Celebration: Hindu pilgrims dance around Kali. Kolkata, India
- Print 38: Celebration: Hindu pilgrims dance around Kali. Kolkata, India
- Print 39: Celebration: Roma pilgrims, listening to flamenco, celebrate in a local café. Saintes Maries de la Mer, France
- Print 40: Celebration: Roma pilgrims, listening to flamenco, celebrate in a local café. Saintes Maries de la Mer, France
- Print 41: Celebration: Young Roma children play flamenco guitar in the local cafés. Saintes Maries de la Mer, France
- Print 42: Celebration: Some Kalis remain in pandals, the local shrines where food is offered to passers-by. Kolkata, India
- Print 43: Celebration: In celebration, flamenco song ensues in the local cafés. Saintes Maries de la Mer, France
- Print 44: Celebration: A group of women celebrate with a simple meal. Kolkata, India
- Print 45: Celebration: A Hindu pilgrim dances as the last Kali is lowered into the Ganges. Kolkata, India
- Print 46: Roma musician and dancer. Saintes Maries de la Mer, France
- Print 47: Hindu Brahmin with trident. Kolkata, India
- BOX/FOLDER 34/9** [The Two Kalis], 2013-2014  
Manuscripts and ephemera related to Kali folklore.  
**Extent:** 1 folder
- BOX/FOLDER 41/3** St. Sara Kali legend, May 24, 2014  
Advertisement for festival to St. Sara Kali, Roma patron saint, in Hamilton, Ontario, Canada.  
**Extent:** 1 folder

## Series 16: Kali folklore

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**Digital ID:**  
afc2018064\_dc001

Kolkata Dakshineswar Temple, November 2014

1, Stall selling religious iconography outside Dakshineswar Temple in Kolkata. The temple is dedicated to the Hindu deity Kali and was also the abode of the Hindu spiritual teacher Ramakrishna; 2, Susan Lloyd and husband with Shoran who is a wandering aesthetic; 3-4, The hands of Shoran. He is a wandering aesthetic; 5, Dakshineswar Temple; 6-9, Entrance doors to Dakshineswar Temple; 10, The daily feeding of the poor which is a traditional custom at Dakshineswar Temple; 11, Dakshineswar Temple courtyard with Shiva lingams which represent regeneration and fertility; 12, Statues of Sarada Devi at Dakshineswar Temple. She was the wife of Ramakrishna; 13-17, Dakshineswar Temple ghat; 18, Sacred banyon tree at Dakshineswar Temple. It is a folkloric custom to wrap a sacred tree which embodies a deity with threads and garlands; 19, Pilgrims outside Dakshineswar Temple in Kolkata.

**Filepath:** India 2014-11\Dakshineswar Temple

**Extent:** 19 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Kali Puja Festival in Kolkata, November 2014

1-3, 5-73, 76-79, 81-377, A festival of offering called a puja is held in Kolkata annually in October. Thousands of statues of the Hindu deity Kali are made in a workshop then transported to the Ganges River where they are immersed in the water; 4, A statue of Kali is transported to the Ganges River; 74-75, Devotion: Hindu pilgrims at a temple devotion to Kali; 80, Hindu pilgrims honor Kali with fire and incense at temples and shrines.

**Filepath:** India 2014-11\Kali and Shiva Worship

**Extent:** 377 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Canada Folk Festival, 2014

1-94, Hamilton, Ontario, Canada, Sara la Kali Festival, The Odyssey of Saint Sara la Kali.

**Filepath:** Canada 2014-05

**Extent:** 94 still image files (jpg)

### Series 17: India

Additional material collected by Lloyd in India, related to Kali folklore, can be found in [Series 16](#).

**Digital ID:**  
afc2018064\_dc001

Agra Fort, November 2014

1-20, Architectural detail of Agra Fort in Agra which was the seat of the Mughal Empire until the capitol moved to New Delhi in 1638.

**Filepath:** India 2014-11\Agra Fort

**Extent:** 20 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Jaipur Amber Palace, November 2014

1-7, 21-30, 33-37, Elephant rides at Amber Palace outside Jaipur; 8-10, 39-43, Hall of Private Audience at Amber Palace outside Jaipur; 11-12, The great wall surrounding Jal Mahal Palace is the third largest wall in the world; 13, 19-20, 46-47, Jal Mahal Palace on Sagar Lake near Jaipur. It was built in the 1799 in Rajput style by Maharaja Sawai Pratap Singh and hosted royal duck shooting parties but now the bottom floors are underwater and the palace is closed to the public; 14, 17-18, Walls of Amber Palace; 15, 44, Gardens of Amber Palace near Jaipur; 16, 45, Woman in traditional sari in Amber Palace gardens; 31, Plaque at Siladevi Temple at Amber Palace outside Jaipur. It commemorates how in the sixteenth century Maharaja Man Singh brought a stone image of the Hindu deity

Kali from the sea near Kolkata to Jaipur. Kali brought the Maharaja victory in battle and then became known in Jaipur as Shila Devi; 32, Plaque explaining the Hall of Public Audience at Amber Palace; 38, Royal garden retreat on pond at Amber Palace.

**Filepath:** India 2014-11\Amber Palace

**Extent:** 47 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Diu, Gujarat, November 2014

1-3, 7, 10-11, 43-47, 50, 77, 81-82, Diu Fort on the island of Diu. It was built by the Portuguese in the sixteenth century when they colonized this area on the west coast of India; 4, Susan Lloyd at Diu Fort; 5-6, 8-9, 12-14, 48, Visitors at Diu Fort; 15-18, Wandering cow; 19, Police Complaint Authority sign; 20-22, 51-52, 55-57, Women carry rocks to and from construction sites using traditional carrying rings on their heads; 23, 87-90, Untitled; 24, 27-28, 67, Saint Thomas Church; 25, Diu Museum sign; 26, Sculpted snake on bottle in Diu Museum; 29-34, 38-40, Diu architecture; 35, 70, 83-86, Goats on the street; 36, Setting sun over Indian Ocean from Diu beach; 37, 78, Cobra sign of Shiva on Diu Hindu temple; 41-42, Diu Fort wall detail with cloth washing room sign; 49, 79-80, Bas relief of St. James on horseback at Diu Fort; 53, Diu traditional fishing boat at anchor; 54, 64, Workers repairing traditional fishing boat; 58-62, Traditional Diu fishing boats at low tide; 63, Traditional Diu fishing boat and fishermen at low tide; 65, Ekta Travels bus ticket sign; 66, Saint Thomas Church inner stairway; 68, Ancient Hotel Santo Tomas sign and entrance; 69, Diu architectural fence; 71, Statue of Portuguese explorer Nuno da Cunha in Diu park; 72-74, Cows in busy Diu street; 75-76, 91-93, Clam diggers on Diu Island.

**Filepath:** India 2014-11\Diu

**Extent:** 93 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Diu Santos, November 2014

1-2, Stone bas relief of Catholic saint at Diu Fort. The tradition of folk art santos saint statues was brought to Diu in Gujarat by the Catholic Portuguese colonizers in the eighteenth century; 3-4, Carved statue of Virgin Mary and Child in Santo Tomas Church. The statues were often carved by Indian carvers and resembled ancient Hindu statuary art; 5, Carved and painted statue of Virgin Mary with Indian facial characteristics in Santo Tomas Church; 6, Stone relief fragment of St. Michael in Santo Tomas Church; 7, 11, Saint statue with clothing fragment in Santo Tomas Church; 8, Carved saint statue (designed to be dressed in wig and clothing) in Santo Tomas Church; 9, Carved santo of St. Thomas in Santo Tomas Church; 10, Carved statue of Virgin Mary standing on moon and carved snake on bottle in Santo Tomas Church.

**Filepath:** India 2014-11\Diu Santos

**Extent:** 11 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Varanasi Fire Ceremony, November 2014

1-36, Fire ceremony called Aarti at Dasawahmeda Ghat in Varanasi. Fire is a link between this world and the spirit world in this daily purification at dusk which is offered to the Ganges River and the Hindu Lord Shiva.

**Filepath:** India 2014-11\Fire Ceremony

**Extent:** 36 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Jaipur Galtaji Monkey Temple, November 2014

1, Phallic Shiva tower at Galtaji Temple. It is known as the Monkey Temple because of the presence of rhesus macaques and is a Hindu pilgrimage site outside Jaipur founded by aesthetics belonging to the Ramanuja sect of Hinduism; 2, 9, 33-35, 38-50, 52-58, 63-64, 77-82, 97, 99-100, Monkeys abound at Galtaji Temple; 3-4, 6, 8, 60-61, 83-89, 92, 98,

Wandering cow at Galtaji Temple; 5, Pilgrims at Galtaji Temple; 7, 28, Galtaji Temple detail; 10-12, Galtaji Temple detail of mural depicting Rajput history; 13, 15, 19-23, 67-68, 94, Statue of Hanuman at Galtaji Temple. Hanuman is the Hindu monkey god; 14, Vendor with flower offerings at Galtaji temple; 16, 30-31, 36-37, 91, Galtaji temple view; 17-18, Niche inscriptions at Galtaji temple; 24, Altar to Hindu deity Hanuman at Galtaji Temple; 25, 29, 70-72, 75, Brahmin at Galtaji Temple; 26-27, 74, Statue of Hindu deity Ganesh at Galtaji Temple; 32, Galtaji Temple sacred waters; 51, Motorcycle pilgrims at Galtaji Temple; 59, Street scene below Galtaji Temple; 62, 90, Modern painting of monkey at Galtaji Temple; 65-66, 93, Shiva trident on floor of Galtaji Temple interior; 73, 95-96, Susan Lloyd's husband, Tom Lloyd, with Brahmin at Galtaji Temple; 76, Galtaji temple bas relief.

**Filepath:** India 2014-11\Galtaji Temple

**Extent:** 100 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Ghandi Ashram in Ahmedabad, November 2014

1-27, Ghandi's ashram in Ahmedabad displays his history when he lived there but it still operates as an ashram and sponsors the production of traditional khadi spun cotton.

**Filepath:** India 2014-11\Ashram of Ghandi

**Extent:** 27 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Gulabo Sapera, November 2014

1-15, 42-47, Gulabo Sapera dances at the birthday party of her daughter. Gulabo is a snake dancer and national treasure of India from the low-caste Kalibeliya people of western Rajasthan; 16-20, Susan Lloyd with Indian snake dancer Gulabo Sapera; 21-41, Gulabo Sapera at home in Jaipur; 48-51, Poster of Gulabo Sapera advertising her performance at 2014 Pushkar Camel Fair in Rajasthan; 52-68, Gulabo Sapera dancing at 2014 Pushkar Camel Fair in Rajasthan; 69, Gulabo Sapera comes on stage to dance at 2014 Pushkar Camel Fair; 70, Poster of Gulabo Sapera.

**Filepath:** India 2014-11\Gulabo Sapera

**Extent:** 70 still image files (jpg)

**Digital ID:**

afc2018064\_dc006

Dancing with Gulabo Sapera, Jaipur, India, 2014

Susan Lloyd and Lola Hyat (Marseille, France) dance with India's national treasure, Gulabo Sapera. Gulabo is a renowned snake dancer of the Sapera snake charming class in India. She is from Jaipur, Rajasthan, and Lloyd studied dance with her in her Jaipur studio where this footage was shot.

**Filepath:** afc2018064\_dc006

**Extent:** 2 moving image files (mov)

**Digital ID:**

afc2018064\_dc001

Darjeeling, India, November 2014

1-2, 18-22, 34-35, 38, 40-43, 53-56, 63-66, View of Mount Kangchenjunga from Darjeeling. Kangchenjunga is the third highest peak in the world at 28.1k feet in elevation; 3, 24-33, Monkeys on Observatory Hill in Darjeeling; 4, 6, 11, 13, Shiva trident at Mahakal Temple in Darjeeling. It is a Hindu temple where both a Hindu priest and Buddhist lama perform religious ritual and offer prayers. It was built in 1782 and dedicated to Lord Shiva; 5, Monkey at Mahakal Temple in Darjeeling; 7, 9, Offerings being made at Mahakal Temple in Darjeeling; 8, Mahakal Temple in Darjeeling; 10, Buddhist monk Lama Tenzing at Mahakal Temple in Darjeeling; 12, View across Darjeeling valley from Mahakal Temple; 14, Statue of devotee on rooftop praying toward Mahakal Temple; 15-17, Monument to Sherpa Tenzing Norgay at Himalayan Mountaineering Institute. Tenzing Norgay successfully climbed Mount Everest with Edmund Hillary; 23, 47, Dogs resting on Darjeeling street; 36-37, Gandhi quote on sign on Observatory Hill

in Darjeeling: Live today as if you are to die tomorrow; 39, 44-45, View of foothills around Kangchenjunga around Darjeeling; 46, Nepali woman on Observatory Hill in Darjeeling; 48m Chinese restaurant in Darjeeling; 49-50, Harrods Darjeeling tea estate; 51-52, Ganesh statue in roadside garden; 57-60, Buddhist monk Lama Tenzing from Mahakal Temple visits Susan Lloyd to show her the original Tibetan Book of the Dead kept in his monastery in Darjeeling.

**Filepath:** India 2014-11\Himalayas

**Extent:** 66 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Kolkata Pareshnath Jain Temple, November 2014

1-3, 6-7, Entrance deity at Jain temple built by art connoisseur Ray Badridas Bahadur in 1867 in honor of the tenth Jain avatar Sri Sital Nath Ji; 4-5, 9-10, Jain temple; 8, Courtyard at Jain temple; 11-18, Caretaker at Jain temple.

**Filepath:** India 2014-11\Jain

**Extent:** 18 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Museums, November 2014

1-3, Kolkata State Archeological Museum. Stone sculpture of Hindu deity Chamunda who is a form of the deity Kali, 1000 CE; 4, 6, 8, Kolkata State Archeological Museum. Stone sculpture of Hindu warrior deity Durga; 5, Kolkata State Archeological Museum. Stone sculpture of Hindu deity Parvati, 1000 CE; 7, Kolkata State Archeological Museum. Stone sculpture of Hindu deity Shiva; 9, Kolkata State Archeological Museum. Stone sculpture of Parvati is lotus position, 1000 CE; 10, Kolkata State Archeological Museum. Detail of stone sculpture of Kali stepping on Shiva; 11-12, Tourists on steps of Victoria Memorial Museum; 13, Albert hall Museum entrance; 14-16, Albert Hall Museum. Bronze casting of Hindu deity Shiva with entwined cobras; 17, Albert Hall Museum. Bas relief of Hindu deity Chamunda; 18, Albert Hall Museum. Description of Chamunda on museum wall; 19-20, 22; Albert Hall Museum. Sandstone door jamb depicting coiled snakes and Hindu deities, tenth or eleventh century CE; 21, Albert Hall Museum. Wall plaque describing sandstone door jamb; 23, Albert Hall Museum. Ivory statue of Shiva with the Ganges River flowing from his hair locks, 1200 CE; 24, Albert Hall Museum. Rajasthani traditional clothing display.

**Filepath:** India 2014-11\Jaipur Museums

**Extent:** 24 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Shiva worship, November 2014

378-391, Diu Fort Shiva altar; 392-394, Shiva and cobra symbols on Diu building in Gujarat; 395, Shiva trident at Galtaji Monkey Temple in Jaipur; 396, Painting of Hindu monkey god Hanuman attempting to save Rama's kidnapped wife Sita; 397, Altar at Galtaji Temple; 398-400, 408-410, 421-435, Graphics of Hindu deity Shiva on Varanasi ghats; 401-403, Sacred cows resting on Varanasi ghats; 404-407, Brahmin holding Shiva trident on Varanasi ghat; 411, Painting of Kali dancing on Shiva phallic symbol at Varanasi ghat; 412, 436-442, Altar to Hindu deity Kali at home and office of folk astrologer Dr. Srinivasan N. Shastry in Varanasi; 413, Detail of foot of Kali dancing on Shiva; 414, Altar to Hindu deity Shiva in Varanasi; 415-420, Phallic symbols of Hindu deity Shiva including cobra and trident on temple building in Diu Gujarat.

**Filepath:** India 2014-11\Kali and Shiva Worship

**Extent:** 64 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Indian laundry, November 2014

1-28, 30-32, Laundry on ghats on the Ganges in Varanasi. In India laundry is often washed in the rivers and dried on the banks; 29, Cows on the banks of the Ganges.

**Filepath:** India 2014-11\Laundry  
**Extent:** 32 still image files (jpg)  
**Digital ID:** Rajasthan Pushkar Camel Fair, November 2014  
 afc2018064\_dc001

1-4, 172-173, 186-187, Children at the Pushkar Camel Fair dress as Hindu deities such as Shiva. The nearby Pushkar Lake was legendarily made from a fallen Shiva teardrop; 5, Pushkar Camel Fair shoppers at the market; 6-15, 75-84, 86-106, 110-120, 169-171, Marwari horses are a rare breed associated with folklore and legends of the Maharajas and are brought to the Pushkar Camel Fair for breeding and for sale. With inward turning ears they have acute hearing and were warrior horses of the Maharaja; 16-36, 44-51, 61-69, 85, Herders bring camels and other livestock to barter and trade at the Pushkar Camel Fair; 37-43, Dancing Marwari horse competition; 52-60, Snake Charmer Sindi Nath. He and his family camp at the Pushkar Camel Fair and are related to famed snake dancer Gulabo Sopera. His family is of the low caste Kalibeliya snake charmers although India has outlawed snake charming. This means the Kalibeliya would become sedentary and many endeavor to continue capturing cobras and their snake charming traditions; 70-74, 107-109, Longest mustache competition at annual Pushkar Camel Fair; 121-143, 174, 180-185, Pushkar Camel Fair folk dance; 144-147, Susan Lloyd with Sindi Nath snake charmer family; 148-153, 166, 168, Adornments on women of Sindi Nath family; 154-165, 167, Sindi Nath snake charmer family. They are Kalibeliya nomads of the low snake charmer class. They are experts with finding cobras and charming them; 175-179, Aarti ritual at Pushkar Camel Fair.

**Filepath:** India 2014-11\Pushkar Fair  
**Extent:** 187 still image files (jpg)  
**Digital ID:** New Delhi Red Fort, November 2014  
 afc2018064\_dc001

1-13, The Red Fort in New Delhi became the capital of the Moghul Empire when it moved from Agra in the eighteenth century and contained the legendary Kohinoor Diamond.

**Filepath:** India 2014-11\Red Fort  
**Extent:** 13 still image files (jpg)  
**Digital ID:** River folklore, November 2014  
 afc2018064\_dc001

1-2, Bathing at Dakshineswar Ghat in Kolkata; 3-6, Bathing at Babu Ghat in Kolkata; 7-10, Hooghly River fishing culture; 12-15, 293-294, Pushkar Lake in Rajasthan is a pilgrimage site and believed to have been formed from the teardrop of the Hindu deity Shiva; 16-20, 22, 29-32, 34-41, 67-69, 90-91, 93, 119-120, 164-165, 179-190, 207-209, 215, 290-292, 301-305, 310-311, 313-329, 347-348, Boat traffic on the Ganges at Varanasi. Pilgrims come from afar to the sacred river to receive blessings from the waters as fishermen ply the river and transport goods; 21, 23-28, 33, 42-65, 72-88, 94-118, 121-163, 191-206, 210-211, 216-224, 226-228, 296-300, 306-309, 312, Pilgrims come from afar to the sacred waters of the Ganges at Varanasi to bathe and meditate. Some come to cremate family members and throw ashes into the river as others collect the water in puja pots to bring home to use for healing; 66, Sunset on Ganges River at Varanasi; 70-71, Meditating at a Varanasi ghat on the Ganges River; 89, Yoga Centre advertisement at Marsarovar Ghat on Ganges River in Varanasi; 92, Washing laundry in the Ganges River at Varanasi; 166-167, 170-171, 174-175, 330-346, Manikarnika cremation ghat in Varanasi; 168-169, 172-173, Wood used for cremations at Manikarnika ghat in Varanasi; 176-177, Cremation at Marnikarnika ghat at Varanasi on the Ganges; 178, Ruined boat on Varanasi ghat; 212-214, 282-289, Pilgrims float flowers in the sacred waters of the Ganges at Varanasi; 225, Susan Lloyd with women at Varanasi ghat; 229-281, A Hindu Brahmin in Varanasi conducts a puja ceremony for Susan Lloyd to help guide the souls of her dead family members into the afterlife; 295, Dasawamedha Ghat in Varanasi.

**Digital ID:**  
afc2018064\_dc001

**Filepath:** India 2014-11\River Folklore

**Extent:** 348 still image files (jpg)

Sapera snake charmers, November 2014

1-57, Snake charmer and cobra on streets of Jaipur.

**Filepath:** India 2014-11\Snake Charmers

**Extent:** 57 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Street life, November 2014

1-6, 10, Jaipur tabla drummer; 7-9, Jaipur rooftops; 11-13, 32, 54-56, 71-72, 76, 88-90, 114, 136-137, 152-158, 170-174, 179-187, 195-205, 241-242, Saris and textiles; 14, 194, Pigs sleeping on Jaipur street; 15-17, Pigeons on rooftop; 18-20, 126, 142, 148, 150, 175-178, Rajasthan male dress; 21, 80, 115, 118, 122, 125, 147, 149, 151, 169, 218, 230-231, 239, 273, 291, People and places of India; 22, 28-29, 245-253, Jaipur Pink Palace architectural detail in Moghul style; 23-27, Jaipur street photography; 30, Susan Lloyd in Rajasthani dress; 31, 33, Jaipur motorcycles; 34-35, Kolkata sleeping dogs; 36, 81-82, Shoes left at Kolkata pandal during Kali Puja; 37-46, Kolkata (Bengali) male dress; 47-48, 64-70, 73-75, Devotees at street shrine during Kali Puja; 49-53, Street shrine at Kali Puja in Kolkata; 57, Kolkata drummer; 58-61, Gathering on Kolkata street to pay homage at shrine to Hindu deity Kali; 62-63, Woman in sari and bicycle; 77, Child in Kolkata street; 78, Women in saris; 79, Brahmin at street temple to Hindu deity Kali; 83-84, Building draped with lights during Kali Puja in Kolkata; 85-87, Puja ceremony in private home conducted by Brahmin during Kali Puja in Kolkata; 91-94, Communal meal in apartment building basement during Kali Puja in Kolkata; 95-96, Gypsy store sign on Kolkata street; 97-98, Sleeping Brahmins at Babu Ghat in Kolkata; 99-112, 145-146, 159-164, 207-208, 254-266, 269-272, 274-276, 278-283, In India cows are considered sacred and roam freely through the streets and public spaces; 113, 116-117, 119-121, 123-124, 127-131, 165-168, 192-193, 243, Pilgrims come to Pushkar Lake to meditate and bathe at the various ghats during the Pushkar Camel Fair. Folk legend says the lake was formed by the fallen tear of the Hindu deity Shiva; 132, Horse grazing alongside Pushkar Lake in Rajasthan; 133, Shiva trident at Pushkar Lake; 134, 244, Holy man at Pushkar Lake; 135, Brahmin at Pushkar Lake; 138-140, Holy man in contemplation by Pushkar Lake; 141, Hindu beads; 143, Rajasthan male attire and woman in sari at Pushkar Lake; 144, Women in saris at Dakshineswar Temple in Kolkata; 188-191, Monks carrying tin pails around Pushkar Lake; 206, Bicyclists and camels in the bazaar during the Pushkar Camel Fair in Rajasthan; 209-210, Camels walk through the bazaar during the Pushkar Camel Fair; 211-217, Aarti Fire Ceremony at Pushkar Lake ghat during Pushkar Camel Fair; 219-220, Wood for cremation at Varanasi ghat; 221, Puppies at Manikarnika Ghat in Varanasi; 222, 285-290, Brahmin at Manikarnika Ghat; 223-225, Kedar Ghat in Varanasi; 226-228, A Dom of the lowest caste and his child in Varanasi. The Dom are the people who cremate the dead; 229, A dog resting on the steps of a ghat in Varanasi; 232-233, The main marketplace in Agra; 234-237, Hotel Vimal Heritage in Moghul style; 238, Susan Lloyd at the Hotel Vimal Heritage; 240, Indian mujahideen wanted poster in train station; 267-268, Cord for sale in Agra market; 277, View from train window of couple with sleeping cot; 284, Puppies in bed of rags at Manikarnika Ghat; 292-295, A Brahmin conducts a healing puja ceremony at a Varanasi ghat; 296-300, Folk astrologer Dr. Srinivasan N. Shastry at home in Varanasi.

**Filepath:** India 2014-11\Streets

**Extent:** 300 still image files (jpg)

## Series 17: India

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**Digital ID:**  
afc2018064\_dc001

Agra, Taj Mahal, November 2014

1-89, The Taj Mahal is an ivory marble mausoleum built by the Moghul emperor Shah Jahan in the 17th century to house the remains of his dead wife.

**Filepath:** India 2014-11\Taj Mahal

**Extent:** 89 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Northern India train travel, November 2014

1-4, 8-19, 28-31, Train passengers and sleeping accommodations; 5-7, 20-22, 27, Country folk waiting by the tracks; 23-24, 26, Hennaed feet of woman on train to Varanasi; 25, Woman in red sari on train to Varanasi; 32, Train station wanted poster of drug criminals.

**Filepath:** India 2014-11\Travel

**Extent:** 32 still image files (jpg)

## Series 18: Other folk life projects

### Subseries 1: Posters and signs

BOX 5

Political posters, graffiti, and signs, 1977-1998

**Item ID:** AFC 2018/064: PH0741-PH0760

**Extent:** 20 color slides (35 mm)

741, Sidewalk chalk memorial to musician Robin Caston, Station Barbara, California; 742, Mexican boy in U.S. flag t-shirt, Guaymas, Mexico; 743, Demonstrators with posters against Marcos sequestration, Manila, Philippines; 744, Man in "People Power" t-shirt, Manila, Philippines; 745, Root growing on peeling tree graphic on wall, Rome, Italy; 746, "For English" peeling poster, London, England; 747, Defaced political poster (Teodora Valdez) on wall, Yautepec, Mexico; 748, "Boy" Herrera political poster on wall, Manila, Philippines; 749, Peeling music concert poster on wall, Rome, Italy; 750, Ice cream sign and pigeons, London, England; 751, Antique Appian Way sign, Terracina, Italy; 752, People's Power Coalition political posters on wall, Manila, Philippines; 753, Trading Post exterior and painted Navajo cornfield scene, Arizona; 754, "Abajo la oligarquia" Che Guevara sign on wall, Havana, Cuba; 755, Peeling posters on wall, Fiesta Republicana, London, England; 756, National Democratic Front wall poster, Manila, Philippines; 757, Man smoking and newspaper article about New Peoples Army, Manila, Philippines; 758, Political poster referring to "Philippine Guerilla," Manila, Philippines; 759, Ramon Revilla poster advert, Kapitan Pablo, Manila, Philippines; 760, National Democratic Front poster on wall, Manila, Philippines.

BOX 4

Billboards, posters, and signs, 1978-2003

**Item ID:** AFC 2018/064: PH0721-PH0735

**Extent:** 15 color slides (35 mm)

721, Anarchist Book Fair sign, St. Andrews, Scotland; 722, "At any time" parking sign, St. Andrews, Scotland; 723, Princess Diana graffiti and flowers, Flamme de la Liberte, Paris, France; 724, Princess Diana graffiti about Angola land mines, Flamme de la Liberte, Paris, France; 725, Princess Diana tribute from Ireland, Flamme de la Liberte, Paris, France; 726, Princess Diana graffiti about Angola land mines, Flamme de la Liberte, Paris, Francis; 727, Collections mail box, St. Andrews, Scotland; 728, "Mind Your Head" subway sign, London, England; 729, Nene bird crossing sign near Kilauea Volcano, Hawaii; 730, Warren Brown/"Swan" matches poster, Hastings, England; 731, "Three minute maximum" phone call table, Quito, Ecuador; 732, Group of Black men and recliner billboard with white woman, Johannesburg, South Africa; 733, Defaced Evangelical minister poster, Nyssa, Oregon; 734, Percy Sledge and Mine



## Series 18: Other folk life projects

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- Dance adverts, Johannesburg, South Africa; 735, News stand, Johannesburg, South Africa.
- BOX 5** Billboards, posters, and signs, 1978-2003  
**Item ID:** AFC 2018/064: PH0736-PH0740  
**Extent:** 5 color slides (35 mm)  
736, Wet paint sign (in French), Paris, France; 737, "Stilla" decongestant sign on door, Trapani, Sicily; 738, Lottery advertisement, Swaziland, South Africa; 739, Sidewalk chalk memorial to musician Robin Caston, Station Barbara, California; 740, Gender specific job board, Johannesburg, South Africa.

#### Subseries 2: United States

- BOX 23** Louisiana Cajuns, 1990  
**Item ID:** AFC 2018/064: SL-32-01  
**Extent:** 29 black-and-white negatives (35 mm)  
**Film type:** Kodak 5052
- BOX/FOLDER 33/11** Cajun music, 1997  
**Extent:** 1 folder
- BOX 23** Key West - ninety miles to Cuba, 1992  
**Item ID:** AFC 2018/064: SL-31-01  
**Extent:** 27 black-and-white negatives (35 mm)  
**Film type:** Kodak 5053
- BOX 23** Hawaii, 1996  
**Item ID:** AFC 2018/064: SL-29-01  
**Extent:** 36 black-and-white negatives (35 mm)  
**Film type:** Ilford
- BOX/FOLDER 38/9** [Original housing from AFC 2018/064: SL-29, AFC 2018/064: SL-31, and AFC 2018/064: SL-32]
- Digital ID:**  
afc2018064\_dc001
- Amish culture, Pennsylvania, October 2013
- 1-4, 6-7, Tobacco drying in Amish shed in Lancaster county; 5, Amish home with laundry drying on front porch in accordance with their belief in non-mechanization and do not use washing machines; 8-10, Amish horses and buggies dominate the roads in Lancaster County Pennsylvania; 11-15, 17-19, 21-26, Amish corn fields are neat and well-kept; 16, 20, Amish clothes are washed by hand instead of by machine and are hung outside to dry; 27-28, Amish girl on bicycle.  
**Filepath:** Pennsylvania 2013-10\Amish  
**Extent:** 28 still image files (jpg)
- Digital ID:**  
afc2018064\_dc001
- Dobbin House, Pennsylvania, October 2013
- 1-15, Legendary haunted Dobbin House and site of Underground Railroad.  
**Filepath:** Pennsylvania 2013-10\Dobbin House  
**Extent:** 15 still image files (jpg)
- Digital ID:**  
afc2018064\_dc001
- Pennsylvania dog show, October 2013
- 1-9, 11-93, Jim Rau dog show; 10, Dog brush with etching of dog and inscription.  
**Filepath:** Pennsylvania 2013-10\Dog Show  
**Extent:** 93 still image files (jpg)

## Series 18: Other folk life projects

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**Digital ID:**

afc2018064\_dc001

Gettysburg National Battlefield, Pennsylvania, October 2013

1-3, Mills House where Abraham Lincoln legendarily stayed the night before his Gettysburg Address; 4-5, General Lee Monument overlooking Pickett's Charge; 6, California Regiment Monument; 7, 12-14, Pickett's Charge battlefield; 8-11, Virginia Regiment monument; 15-16, Pickett's Charge overlook with The Angle; 17-18, General George Meade monument; 19, New York Infantry monument; 20, General Meade's Headquarters; 21-26, 28, 31, 34-38, Civil War Reenactors in area of Little Round Top battle site; 27, View below Little Round Top battle site; 29-30, Little Round Top battle site; 32-33, 39-41, Bronze statue of Union General Warren on Little Round Top; 42-43, Monument to Union Colonel Patrick O'Rourke killed at Little Round Top July 2, 1863; 44-46, Legendary terrain of Little Round Top battle site; 47-56, Graves of the Unknown at Gettysburg Cemetery; 57-58, Peach Orchard battle site; 59-60, fifteenth New York Battery monument; 61-66, 72, New Jersey Infantry Monument; 67-71, Pennsylvania bar outside Gettysburg.

**Filepath:** Pennsylvania 2013-10\Gettysburg**Extent:** 72 still image files (jpg)**Subseries 3: Canada**

Additional material collected by Lloyd in Canada, related to Kali folklore, can be found in [Series 16](#).

**BOX 5**

City views, Montreal, Canada, 1997

**Item ID:** AFC 2018/064: PH0777-PH0780**Extent:** 4 color slides (35 mm)

777, Couple of Mont Royale viewpoint overlooking Montreal; 778, Line of tourist at Mont Royale viewpoint overlooking Montreal; 779, Gothic Revival church and post-modern skyscraper; 780, Baroque dome and skyscrapers.

**BOX 5**

Carnaval de Quebec, Quebec City, Canada, 2001

**Item ID:** AFC 2018/064: PH0761-PH0776**Extent:** 16 color slides (35 mm)

761, Ice sculpture of Quebecois fur trader with snowshoes; 762, Jester and animal ice sculptures near Ice Hotel; 763, Parliament plaza with canvas covered trees in ice; 764, Ice sculpture of Indian head among tall buildings; 765, Man selling caribou meat at outdoor kiosk; 766-767, Family outside their truck on icy street with dog and sled; 768, Mural under Pont de Ciel bridge; 769, Susan Lloyd and family at entrance to Ice Hotel; 770, Susan Lloyd's family inside Ice Hotel; 771, Ice chandelier inside Ice Hotel; 772, Susan Lloyd's family under ice chandelier in Ice Hotel; 773, Susan Lloyd's son in ice chair, Ice Hotel; 774, Hotel Palace Royale; 775, Folk mural of Mohawk steel worker on girder; 776, Statue of St. Anne de Beaupre in basilica.

**Subseries 4: Panama****BOX 3**

Feast of Virgen del Carmen, Taboga Island, Panama, July 16, 1999

**Item ID:** AFC 2018/064: PH0421-PH0460**Extent:** 40 color slides (35 mm)

421, State of Virgen del Carmen; 422, Produce for Taboga Island, being unloaded from ship; 423, Fishing trawlers off Taboga Island and ships entering Panama Canal; 424, Fishing trawler off Taboga Island; 425, Memorial to Paul Gauguin who painted on Taboga Island; 426, Iglesia San Pedro, second oldest church in hemisphere; 427, Statue of Virgen del Carmen in Iglesia San Pedro; 428, Folk procession of Virgen del Carmen; 429, Feast day flowers surround street shrine to Virgen del Carmen; 430-431,

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- Men paint siren on boat for Virgen del Carmen feast; 432-434, Men painting boats on beach for Virgen del Carmen feast; 435, Traditional Tabogan fishing boats on beach; 436, Man painting images of sun on boat for Virgen del Carmen feast; 437, Statue of Virgen del Carmen in Iglesia San Pedro; 438-439, Townspeople prepare Virgen del Carmen for feast day in Iglesia San Pedro; 440, Statue of Virgen del Carmen in Iglesia San Pedro; 441-442, Decorated festival boats with canal-bound ships in background; 443-448, Statue of Virgen del Carmen on boat to bless fishing fleet; 449-455, Boats race in Taboga harbor with statues of Virgen del Carmen aboard; 456, Tabogans celebrate Virgen del Carmen with traditional instruments; 457, Boats of Taboga Island; 458, Fishermen at rest on Taboga Island; 459, Panama city skyline; 460, Virgen del Carmen in Iglesia San Pedro.
- BOX/FOLDER 34/2** Toboga Island, 1999  
**Extent:** 1 folder  
Notes by Susan Lloyd, Panama Taboga Island  
**Item ID:** AFC 2018/064: K-01  
Tourist brochure about Taboga  
**Item ID:** AFC 2018/064: K-02
- BOX/FOLDER 34/3** Panama Canal, 1999  
**Extent:** 1 folder  
Article by Susan Lloyd, "End of a Journey Through Panama Canal," *San Francisco Chronicle*, page A27, December 15, 1999  
**Item ID:** AFC 2018/064: L-01  
Susan Lloyd notes about Kuna Indians of San Blas islands and their folk art molas, July 1999  
**Item ID:** AFC 2018/064: L-02  
Manuscript of "End of a Journey Through Panama Canal," *San Francisco Chronicle*, page A27, December 15, 1999  
**Item ID:** AFC 2018/064: L-03
- BOX/FOLDER 34/4** [Panama Canal], 1999  
Manuscripts and ephemera related to the Panama Canal.  
**Extent:** 1 folder
- BOX 3** Panama Canal trip to seek San Blas Island folk molas, 1999  
**Item ID:** AFC 2018/064: PH0461-PH0480  
**Extent:** 20 color slides (35 mm)  
461, Panama City skyline at Pacific entrance to Panama Canal; 462, Susan Lloyd's family as line handlers on sailboat Trivial Pursuit in Panama Canal; 463, Container ship in Panama Canal; 464, Gatun locks in Panama Canal; 465, Sailboat Trivial Pursuit transiting through Panama Canal; 466, Sailboat Trivial Pursuit in lock; 467, Throwing bumpers to protect sailboat Trivial Pursuit in lock; 468, Sailboat Trivial Pursuit and ship in Panama Canal; 469, Susan Lloyd's sons, Sky and Shane, on sailboat Trivial Pursuit; 470, Susan Lloyd's family taking break between locks on Panama Canal; 471, Sailboat Trivial Pursuit approaching Caribbean confluence with Panama Canal; 472, Boat dock and Cuna Indian cayugas, Carti, San Blas Islands; 473, Cayuga approaching Carti, one of the four hundred San Blas Islands; 474, Traditional molas, Cuna cut work textiles on Carti Island; 475, Bungalow with mola and kerosene lamp on table, Carti Island; 476, Cayuga trip to Dog Island; 477, Dog Island; 478, Traditional mola with butterfly motif; 479, Traditional mola with evangelical cross motif; 480, Cuna Indian on Carti Island.

### Subseries 5: Thailand

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BOX/FOLDER 34/5

Thailand and Cambodia notebook, 2000

Bangkok Buddhist monk pilgrims, pagoda architecture, Hindu Ramakien, funeral carriages, guesthouses; Ko Samui, Ko Phagan "Full Moon" celebration, Kanchanburri Death Railway, train to Chang Mai, elephant camp. Cambodia Angkor Wat, shrines to destroyed Buddhas, Thai traditional life.

**Extent:** 1 notebook

BOX 4

Angkor Wat/folk offerings to destroyed Buddhas, Cambodia, 2000

**Item ID:** AFC 2018/064: PH0561-PH0580

**Extent:** 20 color slides (35 mm)

561, Main temple symbolizing Mt. Meru, viewed from Angkor Wat site entrance; 562, Damaged Buddha with flowers, robe, and protective umbrella; 563-564, Buddhist teenage monks in their orange robes; 565, Pedestal originally supporting vandalized Buddha; 566, Susan Lloyd's son with tourist at main Angkor Wat temple; 567, Phallic stone dating from Hindu period; 568, Statue base showing only vandalized feet; 569, Incense sticks at site of vandalized Buddhas; 570, Incense stick offerings to vandalized Buddha, new Buddha statues behind; 571, New Buddhas and offerings in front of vandalized Buddha; 572, Offerings to intact Buddha; 573, Incense offerings to vandalized Buddha adorned with orange robe; 574, Incense offerings to vandalized Buddhas; 575, Miniature earthen Mt. Meru and other offerings to intact Buddha; 576, Destroyed Buddha without head in pile of stones; 577, Maintenance worker with handmade broom; 578, Phallic stone dating from Hindu period; 579, Destroyed Buddhas, without heads, clothed in orange Buddhist robes; 580, Stone lions at site entrance of Angkor Wat.

BOX 4

Buddhist monk temple pilgrimage, Bangkok, Thailand, 2000

**Item ID:** AFC 2018/064: PH0581-PH0600

**Extent:** 20 color slides (35 mm)

581-582, Entrance to Grand Palace, home of the Temple of the Emerald Buddha; 583-584, Buddhist teenage monks in their orange robes entering Grand Palace; 585-586, Buddhist teenage monks climbing stairs to the Temple of the Emerald Buddha; 587, Shoe removal before entering Temple of the Emerald Buddha; 588, Hermit statue at Wat Phra Kaew, Temple of the Emerald Buddha; 589, Street vendors with caged birds and feed, Emerald Buddha Temple; 590, Side view of Temple of the Emerald Buddha inside the Grand Palace; 591-592, Reclining Buddha inside Temple of the Reclining Buddha, Wat Pho; 593, Mythical demons guard the Golden Stupa, Grand Palace; 594, Teenage monks leaving the Temple of the Emerald Buddha; 595, Monk in orange robe at Grand Palace; 596-597, Teenage monks studying the Ramakien, Thai version of the Hindu Ramayana; 598, A monk and a youth read newspapers, Grand Palace; 599, Monk reading a newspaper, Grand Palace; 600, Entrance to Grand Palace, home of the Temple of the Emerald Buddha.

BOX 4

Traditional life, Thailand, 2000

**Item ID:** AFC 2018/064: PH0601-PH0620

**Extent:** 20 color slides (35 mm)

601, Reclining Buddha with money offering and Thai boat candelabra, Bangkok; 602, Buddha statue protected by metal awning, with offering, Bangkok; 603, Emaciated Buddha with money offering in hand at shrine in Bangkok; 604, Vandalized Buddhas on brick wall, Bangkok; 605, Decorated Buddhas, one without a head, on brick wall, Bangkok; 606, Emaciated Buddha and bottle of oil on brick wall, Bangkok; 607, Covered gold Buddha in Bangkok temple; 608, Bronze Buddha in Bangkok temple; 609-610, Spirit house where food is placed to appease bad spirits, Bangkok; 611, Spirit house on Chao Phraya River, Bangkok; 612, Laundry drying on line at dwelling on Chao Phraya River, Bangkok; 613, Exterior of hut with flip-flop sandals and drying laundry, Bangkok; 614-615, Traditional fishing boats, Ko Samui Island, Gulf of Thailand; 616, Thai massage sign and beach vendor with carrying pole, Ko Samui

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Island; 617, Rice field, northern Thailand; 618, Serpent staircase at the temple of Wat Doi Suthep, Chiang Mai; 619, Mahout lashing basket onto elephant near Chiang Mai; 620, Hmong woman with textiles, northern Thailand.

#### Subseries 6: Greece and Crete

##### BOX/FOLDER 34/6

Greece and Crete notebook, 2003

Greek diet, greens, hike across Crete on E4 trail, Samaria Gorge folk Orthodox chapels, Hortiero Plaza and archeological museum (Hania), Eleusis Demeter Stone.

**Extent:** 1 notebook

##### BOX 3

Greek Orthodox country churches and folk icons, Crete, 2003

**Item ID:** AFC 2018/064: PH0481-PH0500

**Extent:** 20 color slides (35 mm)

481, Coastline of southern Crete; 482, Church on rocky hillside, southern Crete; 483-484, Agios Pavlos, Byzantine church, south coast of Chania prefecture; 485, Icons in Agios Pavlos church; 486-487, Church of Agia Irini near Sougia; 488, Metal ex-voto offerings of thanksgiving hang in Cretan church; 489, Agios Antonios church, in rock wall, Roumeli; 490, Tiny church near Loutro; 491, Agios Nikolaos church in remote Samaria Gorge; 492, Icons in Agios Nikolaos church in remote Samaria Gorge; 493, Money offerings on stone pedestal, Agios Nikolaos, Samaria Gorge; 494, Icon of Black Virgin and Child, Agios Nikolaos, Samaria Gorge; 495, Altar stone with offerings, Agios Nikolaos, Samaria Gorge; 496, Icon of Virgin and Child, Agios Nikolaos, Samaria Gorge; 497, Icon of Black Virgin and Child with oil bottles, Agios Nikolaos, Samaria Gorge; 498, Icons of Virgin and Child with ex-votos of healing, Agios Nikolaos, Samaria Gorge; 499, Entrance to rustic church, Samaria Gorge; 500, Samaria Gorge.

##### BOX 3

Food and fertility, Greece, 2003

**Item ID:** AFC 2018/064: PH0501-PH0520

**Extent:** 20 color slides (35 mm)

501, Goat with bell around neck, Crete; 502-506, Radikia for sale, hortiero greens-growers plaza, Hania, Crete; 507, Minoan sarcophagus with marine fertility symbols, Hania Archaeological Museum, Crete; 508, Sheep ready for milking, Crete; 509, Grape vines growing on building exterior, Hania, Crete; 510, Cup bearers fresco, Palace of King Minos, Knossos, Crete; 511, Ancient statue of Dionysus, God of Wine, Eleusis, Greece; 512, Ancient bas-relief of breast forms, Eleusis, Greece; 513, Feta cheese, bread, and wine meal, Crete; 514, Herd of sheep, Crete; 515, Ancient fertility jug with multiple breasts, Greece; 516, Prickly pear cactus, eaten as fruit, Crete; 517, Minoan sarcophagus with horn fertility symbols, Hania Archaeological Museum, Crete; 518, Olives and wine jug at a country home, Crete; 519, Bas-relief of wheat and inscription of Appius Claudius Pulcher, Eleusis, Greece; 520, Ancient statue of Demeter, Goddess of Wheat, Eleusis, Greece.

#### Subseries 7: Argentina and Uruguay

##### Digital ID:

afc2018064\_dc001

Montevideo, Uruguay, February 2010

1, Italian vendor at Montevideo flea market; 3-7, Traditional Italian products at Montevideo street market. Italians immigrated to Uruguay from 1875 to 1890 and now represent forty five percent of the population. Their traditional culture is kept alive especially in the markets with food products such as eggplant and freshly made pasta; 8, Blind accordion player at Montevideo street market; 9-13, Carnival figure in Museo de Carnival in Montevideo which has the longest eighty day Carnival

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season in the world; 14, Traditional steak dinner remnants in Montevideo restaurant; 15, Traditional mate tea gourd and thermos for hot water; 16-18, Montevideo street graffiti; 19, Airbrushed nude painting on Carnival bus; 20, Sleeping on the street; 21, Carnival wall mural depicting dancers including a gaucho in traditional clothing; 22-27, Carnival concert with comparsas groups drumming and singing candombe music. Carnival was first begun in Montevideo by enslaved Blacks who were allowed to don gaudy clothes after a harvest and sing and dance outside the city walls; 28, A concertgoer after the Candombe performances for Carnival; 29, Street tablado drummers during Carnival time; 30, Salvo Palace in Montevideo; 31, Leather mate cases with emblem of folk hero Che Guevera.

**Filepath:** Uruguay 2010-02

**Extent:** 31 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Buenos Aires, March 2010

1-4, Plaza de Mayo graffiti to the disappeared; 5, Woman waiting for taxi; 6, Dog walker; 7, Argentine leather shoes in window; 8-9, One hundred peso banknote depicting Julio Argentino Roca who was the eighth president of Argentina. It is on a restaurant table with remnants of wine and traditional salad after a meal; 10-11, Equestrian statue of folkloric hero Garibaldi (1807-1882) who was known as the Hero of Two Worlds after fighting for liberation in Italy and Argentina. The statue was made in 1904 by Italian sculptor Eugenio Mascagni and is a replica of one in Brescia in Italy. It was erected on Plaza Italia in the Palermo barrio and donated by the Italian community of Buenos Aires; 12-15, Susan Lloyd has a Tango lesson in Buenos Aires; 16-20, Tango dancers in Buenos Aires show off their skills and give lessons to tourists; 21, Statue of living folk legend Diego Maradona (1961-) in flatiron Gamanita Havana building in Barrio Palermo. maradona is the controversial retired Argentine soccer player who is considered to be the greatest soccer player of all time; 22, Poster depicting a disappeared girl; 23, Traditional whole roasted pig.

**Filepath:** Argentina 2010-03\Buenos Aires

**Extent:** 23 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Folk legend Evita Peron, March 2010

1, Poster of folk legend Evita Peron depicting her as the heroine of the workers, Evita Peron Museum in Buenos Aires; 2, The many hats of folk legend Evita Peron at the Evita Peron Museum in Buenos Aires; 3, Folk legend Evita Peron is often portrayed as the Virgin Mary because of her reputation of being a compassionate mother to the poor. She called them the shirtless ones; 4, Life casting of folk legend Evita Peron at Eva Peron Museum in Buenos Aires. The nose was smashed by dissenters; 5, Iconic photo of folk legend Evita Peron when she told the Argentine nation that she had cancer, Evita Peron Museum in Buenos Aires; 6-7, The tomb of folk legend Evita Peron, Buenos Aires.

**Filepath:** Argentina 2010-03\Evita Peron Folklore

**Extent:** 7 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Iguazu Falls, March 2010

1-2, 5, 8, Susan Lloyd's husband, Tom Lloyd, at Iguazu Falls; 3-4, 7, Susan and Tom at Iguazu Falls; 6, Susan Lloyd at Iguazu Falls; 9-10, Mate drinking on train to Iguazu Falls; 11-15, Above the falls.

**Filepath:** Argentina 2010-03\Iguazu Falls

**Extent:** 15 still image files (jpg)

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**Digital ID:**  
afc2018064\_dc001

Vendimia Harvest Festival, March 2010

1-231, Vendimia Harvest Festival, Mendoza, Argentina.  
**Filepath:** Argentina 2010-03\Mendoza Harvest Festival  
**Extent:** 231 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Mendoza Italian Culture, March 2010

1-11, Italian traditional wine culture in Argentina, Festa in Piazza, Vendimia Harvest Festival, Mendoza; 12-30, Plaza Italia in Mendoza is a monument paying tribute to the Italian immigrants in the 1880s who began the wine industry in western Argentina.  
**Filepath:** Argentina 2010-03\Mendoza Italian Culture  
**Extent:** 30 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Wine culture, March 2010

1-7, 10-13, 15, Traditional wine making equipment. The wine industry was begun in western Argentina by Italian immigrants in the nineteenth century. In the Mendoza area there are now many vineyard and tasting rooms. Active Italian family-run operations use traditional irrigation methods to grow the Malbec grape; 8-9, The Rutini family was the first to bring the Malbec grape to Argentina to begin the wine industry in western Argentina in the late 1880s. Many other Italian immigrants followed suit and in the Mendoza area there are now many vineyards and tasting rooms; 14, Bicycling through Mendoza wine country; 16-18, 57-58, 61-66, 90-97, Wine tasting at Mendoza vineyards; 19-21, 24-25, 28, 35-36, 68-69, Cavagnaro family home on their vineyard. Julian Cavagnaro runs the Mendoza Italian family wine business singlehandedly and lives surrounded by mementos of the past including notes to himself and intellectual reading material; 22-23, 26-27, 29-34, 38-41, 43-56, Julian Cavagnaro singlehandedly runs his family's wine growing operation in Mendoza; 37, Julian Cavagnaro and his mother; 42, 72-74, 76-78, 80, Malbec grapes on Cavagnaro family vineyard; 59-60, 67, 70-71, 81-83, Italian traditional wine culture in Argentina; 75, Cavagnaro family vineyard; 79, Water canal in Cavagnaro family vineyard; 84, Victorian roof of Cavagnaro family home on their vineyard; 85-89, Vina Maria vineyard entrance sign; 98-99, Mother of Julian Cavagnaro at the Vina Maria family vineyard.

**Filepath:** Argentina 2010-03\Mendoza Wine Culture  
**Extent:** 99 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Santos folk art, March 2010

1-8, The tradition of carving Catholic saint statues was brought to Argentina by the Spanish conquerors in the seventeenth and eighteenth centuries.  
**Filepath:** Argentina 2010-03\Santos Folk Art  
**Extent:** 8 still image files (jpg)

### Subseries 8: Hungary, Switzerland, and Austria

**Digital ID:**  
afc2018064\_dc001

Zurich, Switzerland Christmas Fair, December 2010

1, Zurich in the snow; 2, 4, Zurich street; 3, Zurich street with decorated trees; 5-6, Zurich beauty shop window poster.  
**Filepath:** Switzerland 2010-12  
**Extent:** 6 still image files (jpg)

## Series 18: Other folk life projects

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**Digital ID:**  
afc2018064\_dc001

Vienna, Austria, December 2010

1, Susan Lloyd on train from Budapest to Vienna; 2-3, Secession Building; 4, 8-16, 18, 22, St. Stephens Cathedral; 5, Cabaret Fledermanus; 6-7, café Hawelka; 17, 19-21, Traditional Vienna horse drawn carriage; 23-28, Gothic sculpture of emaciated Christ on exterior of St. Stephens Cathedral; 29-56, Vienna Secession. Art and architecture; 57-60, Underground beer hall; 61-64, Subway; 65-68, café Hawelka harkens back to the hippie past and has been frequented by poets and musicians as well as politicians. The coffee houses of Vienna are listed as an Intangible Cultural Heritage by UNESCO; 69-71, 84-86, Snow covered pomegranates in the Naschmarkt which is an open air market selling food and other products from around the world; 72-83, Majolikahaus apartment building designed in 1898 by Otto Wagner who was a member of the Vienna Secession art movement. Floral designs on ceramic tiles are inspired by folk art and the Art Nouveau aesthetic and adorn the outside of the building; 89, Bank of Austria Secession period building; 90-92, Christmas advertising; 93-98, The Vienna Secession Building designed by Joseph Maria Olbrich in 1897. The Vienna Secession was an art movement which opposed the art academies and espoused a modern total art encompassing painting and sculpture as well as architecture and folk art; 99-125, Vienna State Opera House; 126-131, Vienna snow scenes.

**Filepath:** Vienna 2010-12

**Extent:** 131 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Budapest, Hungary art and architecture, December 2010

1, Parliament building; 2, View of Parliament building across Danube River; 3-4, Matthias Church with folk motif tile roof; 5-6, Equestrian statue of St. Stephen outside Matthias Church on Castle Hill. Stephen was the first king of Hungary (1000-1038); 7-13, Matthias Church Budapest Castle. The Budapest Secession (1890-1910) during the Art Nouveau period incorporated geometric motifs and folk art elements in art and architecture; 14-15, The Chain Bridge over the Danube River separating Buda from Pest; 16-25, The Budapest Secession (1890-1910) during the Art Nouveau period incorporated geometric motifs and folk art elements in art and architecture; 26, Hotel Danubius Astoria; 27-50, Hotel Gellert and Thermal Spa; 51-54, Postal Savings Bank (1899-1901) designed by Odon Lechner; 55, National Museum with banners announcing Gustav Klimt and Botero exhibits; 56-62, Kossuth Lajos Street from Hotel Danubius Astoria window; 63-72, 74, Museum of Applied Art; 73, Odon Lechner statue outside Museum of Applied Art.

**Filepath:** Budapest 2010-12\Architecture

**Extent:** 74 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Budapest, Hungary traditional bathing spas, December 2010

1-23, Szechenyi Thermal Bath is one of several popular public bath houses in Budapest. The Budapest bathing culture was begun under the Ottoman occupation in Hungary from 1542 to 1699. Szechenyi dates from the late 1900s but some original bath houses remain in the city. It has been a long-standing tradition for Hungarians to take the waters daily.

**Filepath:** Budapest 2010-12\Bathing Spas

**Extent:** 23 still image files (jpg)

**Digital ID:**  
afc2018064\_dc001

Music culture in Hungary, December 2010

1, 3-5, The Hungarian State Opera House is a Neo-Renaissance building in central Budapest which was designed by Miklos Ybl and modeled after the Vienna Opera



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House. It was built in 1875 and opened in 1884; 2, 8-9, Production of Handel's Xerxes; 6, Intermission for Handel's Xerxes at the Hungarian State Opera House; 7, A box in the Hungarian State Opera House.

**Filepath:** Budapest 2010-12\Music Culture

**Extent:** 9 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Budapest, Hungary street culture, December 2010

1-3, 27, Memorial of shoes lines the Danube, representing the Jewish people who were shot by the Nazis during World War II and fell into the river; 4, View of Danube River with traditional barge and Parliament buildings in background; 5-7, 46, Streets decorated with lights for Christmas; 8, Poster advertising Hungarian candy; 9-10, 22-24, Traditional food at Christmas Fair; 11, Traditional food at Christmas Fair with recipe for Langallo; 12, Folk art felt hats at Christmas Fair; 13-15, Traditional Hungarian music at Christmas Festival; 16-20, Men dressed as elves at annual Christmas Fair; 21, Street musicians at Christmas Fair; 25, Roma entertainers at underground club; 26, View from Astoria Hotel; 28, Christmas Festival offers traditional foods and folk arts; 29-41, Central Market Hall is an open market built in Neo-Gothic style in 1897. Traditional food products are sold here by regular vendors in booths and decorations abound during the Christmas season; 42, Dog of street musician wrapped in blanket; 43, Coffee service; 44-45, Zolnay porcelain at Budapest's Applied Arts Museum. Zolnay porcelain originated in Pest and came of age during the Art Nouveau period at the end of the nineteenth century.

**Filepath:** Budapest 2010-12\Street Culture

**Extent:** 46 still image files (jpg)

### Subseries 9: Morocco and Spain

Additional material collected by Lloyd in Spain, related to Holy Week religious ritual, can be found in [Series 7](#).

**Digital ID:**

afc2018064\_dc001

Cultures of Morocco, May 2011

1-4, Ferry to Tangier on Straits of Gibraltar; 5, 8, 42-45, Tangier Islamic architectures; 6, Tangier Islamic architecture. The building houses the first property outside the United States which also became the first U.S. embassy in 1821; 7, Susan Lloyd on balcony overlooking Tangier and part of the medina; 9-13, 32-41, Inside Tangier medina; 14-18, 20-26, 30-31, Tangier street culture; 19, Tangier portrait studio window displaying ethnic portraits; 27-29, Miami Beach Restaurant on Tangier beach.

**Filepath:** Morocco 2011-11

**Extent:** 45 still image files (jpg)

**Digital ID:**

afc2018064\_dc001

Architecture of Spain, December 2011

1-2, 73-74, 78-79, The Alhambra was built in the ninth century as a palace and fortress complex incorporating Islamic design then rebuilt in the thirteenth century by the Emirate of Granada; 3-52, La Pedrada (meaning The Quarry because of its rough-hewn nature) is an apartment building and the last civic creation by architect Antonio Gaudi in Barcelona between 1906 and 1912. He used forms from nature and folk art in his fantastical buildings; 53-71, La Sagrada Familia (The Sacred Family) combines Art Nouveau and Gothic styles in a basilica of fantastic design by Antonio Gaudi. He worked on it until his death in 1926 and it is still under construction and a World Heritage UNESCO site; 72, The home of writer Garcia Lorca who legitimized flamenco and gypsy (Roma) culture in his poetry and music. He was murdered in the Spanish Civil War in 1938; 75, View of the Albaicin Arab Quarter from the Alhambra

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- in Granada; 76, Detail of barrio quarter in the Alhambra; 77, View of Granada from the Alhambra; 80-112, Detail of intricate stalactite plaster and stucco design as well as tile work incorporated in the Alhambra.
- Filepath:** Spain 2011-12\Architecture  
**Extent:** 112 still image files (jpg)
- Digital ID:** afc2018064\_dc001 Spanish Flamenco dance, December 2011
- 1-8, Flamenco star Jose Galvan with young student outside his studio in Seville; 9, Young flamenco dancer, student of Jose Galvan, Seville; 10, Jose Galvan in his studio in Seville; 11-15, Flamenco club in Grenada; 16-48, Venta El Gallo flamenco club, Sacromonte, Granada; 49-51, Carmen de las Cuevas flamenco school, Granada.
- Filepath:** Spain 2011-12\Flamenco  
**Extent:** 51 still image files (jpg)
- Digital ID:** afc2018064\_dc001 Salobreno, Spain, December 2011
- 1, Sun bather on Salobreno beach; 2, Fishing on Salobreno Beach; 3, Dog on Salobreno Beach; 4, Sunset on Salobreno Beach; 5-7, Home decorated on outside walls with blue and white Talavera folk pottery which was influenced by Ming Dynasty imports; 8, Salobreno sits atop rock mound overlooking Mediterranean Sea; 9-12, tenth century Moorish castle overlooking Mediterranean Sea; 13, Restaurant sign with wrought-iron folk depiction of Don Quixote on horse.
- Filepath:** Spain 2011-12\Salobreno  
**Extent:** 13 still image files (jpg)
- Subseries 10: Nicaragua**
- Digital ID:** afc2018064\_dc001 Jaripeo bull riding, February 2014
- 1-39, Jaripeo is a form of bull riding practiced mainly in Central and Southern Mexico that developed in the sixteenth century by Spaniards.
- Filepath:** Nicaragua 2014-02\Bull Riding  
**Extent:** 39 still image files (jpg)
- Digital ID:** afc2018064\_dc001 Lake Nicaragua, February 2014
- 1-3, Boy displays mounted shark teeth from fresh water Lake Nicaragua; 4-13, Boat trip on Lake Nicaragua; 14-15, Banyon tree on lake shore; 16, Family on Lake Nicaragua shore; 17-19, Trip on vintage boat to Ometepe Island on Lake Nicaragua; 20-33, Finca Santo Domingo in traditional rustic style on Ometepe Island on Lake Nicaragua; 34-36, Natural spring on Ometepe Island on Lake Nicaragua; 37-44, Villagers on foothills of Concepcion Volcano on Ometepe Island on Lake Nicaragua.
- Filepath:** Nicaragua 2014-02\Lake Nicaragua  
**Extent:** 44 still image files (jpg)
- Digital ID:** afc2018064\_dc001 Sandinista folklore, February 2014
- 1-7, FSLN Gallery of photos of missing or murdered in Contra War; 8, 98, Nicaraguan Sandinista; 9-19, Museum of Legends and Traditions in Leon Nicaragua; 20-21, Statue of young Sandinista at Museum of Legends and Traditions in Leon Nicaragua; 22, Marker honoring fallen Sandinistas Edgard Alvarez at Museum of Legends and Traditions in Leon Nicaragua; 23-24, Legend of the Tamarind Tree recognizing indigenous resistance in Leon Nicaragua; 25-56, Museum of the Revolution in Leon Nicaragua; 57-61, Skateboarders and mural of the Sandinista Revolution; 62-65, Wall

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- mural in Leon Nicaragua to the Martyrs of the Revolution and folk hero Sandino; 66, Portraits of folk heroes Che Guevara and Sandino in Nicaragua restaurant; 67, Wall mural portrait of folk hero Sandino in Leon Nicaragua; 68-73, Leon wall mural depicting Nicaraguan Revolution and folklore; 74-77, Mural in Leon Nicaragua basketball court depicting Sandinista Revolution; 78, Magazine newsstand in Leon Nicaragua featuring folk heroes Che Guevara and Daniel Ortega and others such as Cesar Chavez and Yaseer Arafat; 79-82, 89-92, Matagalpa cemetery contains the graves of the fallen FSLN and was a stronghold of the Sandinista Revolution; 83-88, Brother of a fallen Sandinista visiting Matagalpa cemetery which contains the graves of the fallen FSLN. Matagalpa was a stronghold to the Sandinista Revolution; 95-96, Che Guevara and Sandino mural in café on Lake Nicaragua; 97, Daniel Ortega poster in Leon.
- Filepath:** Nicaragua 2014-02\Sandinista Folk Legacy  
**Extent:** 98 still image files (jpg)
- Digital ID:**  
afc2018064\_dc001 Santos folk art, February 2014
- 1-57, Antique santos folk art saint statues in Nicaragua.  
**Filepath:** Nicaragua 2014-02\Santos Folk Art  
**Extent:** 57 still image files (jpg)
- Digital ID:**  
afc2018064\_dc001 Street culture of Leon, February 2014
- 1-2, Lion monument dedicated to Ruben Dario in front of Leon Nicaragua cathedral. Dario is famed poet of Nicaragua; 3, Man in red shirt against brightly painted wall in folk art colors of pink and blue; 4, 1920 antique typewriter in Leon Nicaragua hotel; 5, Female Sandinista on barber shop sign in Leon Nicaragua; 6-10, Scantily clad mannequins on Leon Nicaragua street; 11, View from Leon Cathedral of distant Nicaraguan volcanoes; 12, Shell display at surf camp on Pacific coast outside Leon; 13-14, Surfer sleeping in surf camp west of Leon on the Pacific Ocean; 15, Woman sleeping at Leon bus station.  
**Filepath:** Nicaragua 2014-02\Streets of Leon  
**Extent:** 15 still image files (jpg)
- BOX/FOLDER 34/12** Nicaragua, 2014  
**Extent:** 1 folder  
Pamphlet reprint of folk hero Augusto Sandino's February 1931 manifesto, "Light and Truth" by CO-Press, Berkeley, California. Also June 2, 1928 Sandino interview by Max Grillo. Also maps of Ometepe Island and pamphlet about Finca Santo Domingo  
**Item ID:** AFC 2018/064: W-01
- BOX/FOLDER 35/1** Nicaragua notebook, 2014  
Notes surrounding an exploration of Sandino folk culture in Leon, Nicaragua, including side trips to Granada and Ometepe Island.  
**Extent:** 1 notebook
- BOX 59** Optical media  
Optical discs that originally housed digital files from [afc2018064\\_dc004](#), [afc2018064\\_dc005](#), [afc2018064\\_dc006](#), [afc2018064\\_dc007](#), and [afc2018064\\_dc008](#).  
**Extent:** 6 video discs (DVD)

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