

Material religion, material culture, and religious images are also primary subjects of her research. Hughes' first book, *Biography of a Mexican Crucifix: Lived Religion and Local Faith from the Conquest to the Present* (Oxford University Press, 2010), is a history of popular devotion to devotional images of the suffering Christ in Mexico. She is currently working on a project that explores Latino religious practice in the metro Los Angeles/Southern California area. She served for five years as the chair of the Religion in Latin America and Caribbean Group of the American Academy of Religion.

Abstract

Sacred vision and sacred objects have tremendous power to shape human action. Alinka Echeverría's photographs explore the visual, material, and sensorial dimensions of religious experience. In the context of the Americas, this is nowhere more manifest than in devotion to the Virgin of Guadalupe. Guadalupe is the Mexican mother of God, the *Mater Mexicana*, the point of origin of Mexican Catholic faith. The story of Guadalupe's apparition thus describes the fusion of European Christian iconography with indigenous materiality. Arguably the most potent work of Christian art in the Americas, today Juan Diego's *tilma* hangs in the basilica at Tepeyac that serves as a national shrine in Guadalupe's honor in Mexico City. Every year great multitudes, as many as twenty million pilgrims, visit Tepeyac to be in the presence of her image. The ritual action of making a pilgrimage is an expression of a votive culture, "votive" meaning offered or consecrated in fulfillment of a vow. Votive religions are anchored around a constellation of religious objects engaged within a ritual matrix that binds human beings to one another and to the sacred. Echeverría's photographs invite us to consider the many visual and material forms of the holy in human cultures.

Laura Pérez (Department of Ethnic Studies, UC Berkeley)
"Altars and Embodiment: On Rendering the In/Visible."

Abstract: A reflection on Alinka Echeverría's "Road to Tepeyac" that considers how the series and its installation allows us to think about the paradoxical embodiments of faith and the difficulties of representing the typically invisible. The paper also considers the difficulties of interpretation across cultural differences and the legacies of the colonial and critiques the production of invisibilities and hypervisibilities that the Eurocentric gaze continues to reproduce.

Bio: Laura Elisa Pérez is an associate professor in the Department of Ethnic Studies, at the University of California, Berkeley, where she is also a core faculty member of the doctoral program in Performance Studies and an affiliated faculty member of the Department of Women's Studies and the Center for Latin American Studies. Pérez received her Ph.D. from Harvard University and a BA/MA Joint Degree from The University of Chicago. She has served as Head of the Graduate Program in Comparative Ethnic Studies, Coordinator of the Program in Chicana/o Latina/o Studies, and Director of the Beatrice M. Bain Research Group on Gender. She is the author of *Chicana Art: The Politics of Spiritual and Aesthetic Altarities* (Duke UP 2007). Her essays have appeared in numerous anthologies. She recently finished a new book manuscript, "Ero-Ideologies: Writings on Art, Spirituality, and the Decolonial" that will be published by Duke University Press. She is at work on another research project on women of color and non-violence and on two anthologies of essays, one on the work of multi-media artist Consuelo Jiménez Underwood and the other, with Luis León, titled "The@-Erotics: Decolonizing Sex and Spirituality in the Latin@-Americas."

historical research has focused on the Asian origins of the technique, and scientific analysis has clarified the works' composition, many questions still remain unanswered. In this talk I examine enconchados depicting the Virgin Mary, demonstrating the links between the materiality of these artworks and Catholic theology. How and why did artists choose to employ iridescent nacre fragments in these scenes and how did the strategic use of shimmering shell inflect the religious meaning? In addition, this lecture addresses important questions related to the materiality of enconchados as well as the relations between enconchados and other artworks that privilege iridescence in the Americas and Europe. How was this fascination with shifting, ephemeral reflections and glowing, iridescent colors linked to both new developments in science as well as devotion to the Virgin of Guadalupe?

Mayela Flores (Museo Franz Mayer, Mexico City, researcher and curator) **and**
Andrés De Leo Martínez (Instituto de Investigaciones Estéticas, UNAM, Curator at Church of San Pedro at Andahuaylillas, Peru)

"Para su dignidad y la de sus devotos: dávidas a la Virgen de Guadalupe durante los dos primeros siglos de su veneración en México" / "To Her Dignity and of Her Devotees: Gifts for the Guadalupe Virgin during the First Two Centuries of her Veneration in Mexico."

Bios: Mayela Flores got her Bachelor degree in Art History from the Universidad Iberoamericana and her Master with Honorific Mention, also in Art History, from the Universidad Nacional Autónoma de México (UNAM). From 2008 to 2012, Mayela collaborated with the Area of Educational Programs Development of the Museo Nacional de Arte, México (MUNAL). Since 2010, she works as a full-time researcher and curator at the Museo Franz Mayer, México, where she has developed exhibitions about Novohispanic and Mexican art and culture, as well as about the history of the museum's collection. She is the author of chapters of books, articles and media content and also has presented lectures in local and international symposiums. Mayela Flores is member of the academic committee of the Art Department of the Universidad Iberoamericana and of the research seminars La plata en Iberoamérica (The silver in Iberamerica) and Los conventos de monjas (Nun's convents), CONHACULTA-INAH.

Andrés De Leo Martínez received a Bachelor in Architecture from the Universidad Autónoma Benito Juárez, Oaxaca. He got his Master degree in Art History from the Universidad Nacional Autónoma de México (unam) with a dissertation titled: La Platería Oaxaqueña, aproximación a sus artífices y señas de identidad, siglo XVIII. He has been professor and coordinator in the postgraduate programs area at the Universidad La Salle, Oaxaca and has worked as head of the Department of Research and Historical Studies of the Instituto de Patrimonio Cultural del Gobierno de Oaxaca. Nowadays, he is developing the catalogue of the collection of historical textiles from the Church of San Pedro at Andahuaylillas, Peru, where he is also participating as a curator of the local museum project. Since 2003, Andrés De Leo has worked in the Oaxaca's artistic heritage cataloging project, part of the research programs held by the Instituto de Investigaciones Estéticas, UNAM. He is the author of national and international publications and had presented conferences in Mexico, Peru, Spain and Portugal.

Abstract: In Mexico, the veneration to the Guadalupe Virgin during the Viceregal period detonated cultural practices that still remain. In this occasion, we will analyze her devotion in relation with the pious presents given to her during the 16th and 17th centuries, basing our proposals in the document titled: Inventario de plata, bienes y alhajas pertenecientes a la sagradísima imagen de Nuestra Señora de Guadalupe (1683). The relevance of this kind of

Morning Session I

Luis Corteguera (Department of History, University of Kansas)
"Sacrilege and Lived Religion in Colonial Latin America."

Bio: Luis Corteguera is professor of History at the University of Kansas. His research has centered on early modern Spain. His first book, *For the Common Good: Popular Politics in Barcelona 1580-1640* examines how popular politics shaped the relations between Madrid and Barcelona in the decades leading to one of the greatest crisis in Spanish history. He has also edited, with Marta Vicente, *Women, Texts and Authority in the Early Spanish Modern World*. Corteguera has also studied the ways in which men and women interacted with God and the king through sacred and royal images. His book, *Death by Effigy: A Case from the Mexican Inquisition*, recounts a tale of dishonor and revenge that reveals how ordinary men and women appropriated religious symbols for their own purposes.

Abstract: Sacrilege is a broad category applied to countless actions and practices involving sacred objects, which are not always easily classified as irreligious. Closer inspection of cases of sacrilege, blasphemy, desecration, irreverence, profanation, and superstition reveal all kinds of unauthorized uses of religious images. The Protestant iconoclastic violence of the sixteenth century unleashed on Catholic sacred images has made us think of acts of sacrilege as primarily directed at denying the power of images and their ability to represent divinity. Yet even seemingly obvious cases of iconoclasm challenge this assumption. Instead, I would argue that in the Spanish empire such actions often reflected the longing of men and women to appropriate the power of sacred images and relics for reasons that challenge an easy distinction between religious and irreligious intentions. Drawing on a variety of sources, including Inquisition trials in the sixteenth and seventeenth centuries, I propose to reconsider the category of sacrilege in a broad range of cases dealing with acts of profanation against sacred images. Rather than focus exclusively on the theological arguments behind these accusations, I will discuss how such cases reveal a surprising variety and creativity of authorized and unauthorized religious practices across the Spanish empire.

Jalane Schmidt (Department of Religion, University of Virginia)
"Cuba's Virgen de la Caridad and the 'Disaster' of 1952: Interpreting Responses to Physical Damage to the Effigy."

Bio: Jalane Schmidt is Assistant Professor of Religious Studies at the University of Virginia. An anthropologist of religion, Schmidt conducts field research in Cuba, where she investigates African diaspora religions and popular Catholicism. Her book, *Cachita's Streets: The Virgin of Charity, Race, and Revolution in Cuba*, is forthcoming from Duke University Press.

Abstract: Devotees in many parts of the world declare that the image of their saint has remained intact, miraculously preserved throughout the ages. Although such assertions are at times counterfactual, these claims merit careful investigation for what they reveal about the devout and their posture toward religious objects. Less widely publicized are the admissions that a sacred object has suffered damage, or the extent to which devotees will go in order to limit disclosure about this. "The disaster" that was visited upon the seventeenth-century image of Cuba's patron saint, Our Lady of Charity, during what was intended to be a triumphal Havana procession in 1952 required the collusion of the news media, church officials, restoration

Bartolo, as the ground line for events related to creation. The origins of the Flower World complex, however, has its roots deeper in Mesoamerican history. Floral motifs intended to reflect the afterlife can be traced to the Olmec as early as 500 BCE. It is during this period of time that I believe a monument at the site of Chalcatzingo carved in bas relief was meant to depict what would be the earliest representation of the concept of sky serpent transport of the soul to the celestial paradise. Evidence will be presented that will reassess the interpretation of Monument 5 at the Middle Formative Olmec site of Chalcatzingo reframing it within the Flower World religious complex.

Mary W. Davis (Independent Art Historian)

“Little House on the Huaca: Fleeting Utopias on Sacred Elevations in Bolivia.”

Bio: Mary W. Davis is an art historian and independent scholar who lives with her family in Chicago. She received her MA in Art History from the University of Illinois at Chicago in 2012. Her thesis, “Let’s Make a Deal: Using Alasitas to Bargain with the Pachamama,” (link) was written based on her research in Peru and Bolivia. She is continuing her work on the subject of alasitas and other aspects of Andean visual culture, focusing on Bolivia and the Aymara people. She recently contributed two chapters to *Eva Zeisel: Life, Design, and Beauty*, published by Chronicle Books in 2013. This reflects her life-long interest in design, and her admiration of Eva Zeisel, a remarkable and exemplary woman. Davis is struggling to learn Spanish, but realizes that she has a far better shot at ever being able to converse in Spanish than she would in Aymara.

Abstract: Alasitas are the miniature, physical representations of material desires that are ritually deployed by the Aymara people of Bolivia and Peru. During fiestas dedicated to the Virgin of Urkupiña (in Quillacollo), and to the Virgin of Copacabana on the shores of Lake Titicaca, Aymara families install alasitas (frequently in the form of houses) onto demarcated plots on hills that overlook the fiestas’ official centers. The borders are decorated, a yatiri (shaman) is engaged for a blessing, and the installed alasitas becomes the centerpiece for an intimate performance. The family enacts and celebrates their own idealized daily life, eating, drinking, and dancing for an hour or two around the tiny world they have created and now occupy, if only briefly. The “visuals” of alasitas suggest purely material desires (some of the most common alasitas depict currency, houses, and trucks), but their ritual installation demonstrates their devotees’ deep connection to the earth in an act of reciprocity, a fundamental construct of Andean society and cosmology. The creation and ritual use of alasitas is ancient, and their purpose as material aids in the wresting of abundance from the spirits persists. Their physical appearance, however, is changes continually, incorporating forms and styles freely from the never-ending global flow of goods. Alasitas’ shape-shifting is emblematic of the ongoing negotiations, re-imaginings, and adjustments that have taken place in the Andes over the centuries, and reflect contemporary interactions between the Aymara people and global forces.

Talia Gomez Torres (World Arts & Culture/Dance, UCLA, Ph.D. Student)

“Water Speaks: Yaqui River Devotional Practices.”

Abstract: The Yaqui River is central to Yoeme (Yaqui) ceremonial practices, and is considered to be an ancestor in constant relationship with the tribe. Within Yoeme cultural paradigms water is a respected and revered element, and is key to understanding Yoeme history. Within Yoeme cultural paradigms, other than human persons such as the ceremonial water drum made from a

cities. Among this cultural shift, this paper explores Wixárika's devotion to Catholic Saints. Increasingly, many Wixárika living in urban areas travel during Semana Santa, to places such as Huaynamota in the highlands of Nayarit to pay tribute the Jesus Nazareno. This paper analyzes the sudden devotion of the Wixárika to the Catholic Jesus Nazareno. The paper interrogates when and how this figure became an icon of devotion by members of the Wixárika community. This paper demonstrates how the Wixárika's devotion to Catholic Saints and the religion syncretism plays an important role in shaping and transforming the religious identity of the group. Drawing from my ongoing ethnographic work among a Wixárika family, and archival research, this paper aims to analyze the figure of Jesus of Nazareth as a new icon of devotion.

Madeline Murphy Turner (Institute of Fine Arts, New York University, Ph.D. Student, curator) "Discursive Space and the Unification of Cultural Practice: Laura Anderson Barbata's Transcommunality."

Bio: Madeline Murphy Turner is an independent art historian and curator based in New York City. Since 2008, she has been working with a variety of arts institutions such as Dia:Beacon, Art and America Magazine, and the Thomas Cole National Historic Site, where she organized and curated "Postcards from the Trail," a show of over 150 contemporary artists. In 2013, Turner curated "Material Masters: Spanish Abstract Expressionism," an exhibition and fundraiser at Art Angler Gallery that brought works by Rafael Canogar, Francisco Ferreras, and Luis Feito together in the United States for the first time since 1960. Most recently, she worked with Mexican-born artist Laura Anderson Barbata on her show "Transcommunality" at BRIC Arts Media House, Brooklyn. Turner is currently completing her master's degree at the Institute of Fine Arts, New York University, where she specializes in modern and contemporary Spanish and Latin American art, and received her BA from Bard College in 2008.

Abstract: For over twenty years, transdisciplinary artist Laura Anderson Barbata (b.1958, Mexico City) has worked on long-term, participatory art initiatives that merge art practice with social action. In 2008, as a part of her current project entitled Transcommunality, Anderson Barbata collaborated with artisans in Oaxaca, Mexico to create wearable works of art for Los Zancudos de Zaachila — a stilt-walking group whose dances, rooted in pre-Hispanic traditions, annually commemorate their patron saints San Pedro and San Pablo. Applying traditional Oaxacan methods, like velas de concha (wax candles with flower ornamentation) and jicalpextles (painted gourds), Anderson Barbata reinterprets and reinvigorates rich local traditions for public performances and religious displays. My project argues that Laura Anderson Barbata acts not just as an artist, but also as a founder of discourse, within her Transcommunality performances and therefore creates a space where ritual cultural practice - which has often been resigned to the label of craft, popular art, or artisanal - reforms and is presented in the context of a work of art. Through a close observation of the wearable works of art and their performance use, I aim to explore the formation of collective memory and the political body through the convergence of material cultures.

Ana Sabau Fernandez (Department of Hispanic Studies, UC Riverside) "A Battle Through Images: Tomochic, Nogales and the Saint of Cabora."

Bio: Ana Sabau Fernandez is Assistant Professor in Hispanic Studies at the University of California, Riverside. Her research interests include Latin American literature and culture, critical theory, visual culture, and indigenous and subaltern studies. Her current work focuses

David A. Sánchez (Early Christianity & Christian Origins, Loyola Marymount University)
"Reflections of Resistance: The Virgin of Guadalupe in Revelation 12, Colonial Mexico, and East Los Angeles."

Bio: David A. Sánchez is an associate professor of Early Christianity and Christian Origins and the Director of the American Cultures Program at Loyola Marymount University, Los Angeles. He is currently the Book Review Editor of the Journal of the American Academy of Religion and the former President of the Academy of Catholic Hispanic Theologians of the United States. He is the author of Hispanic Theological Initiative's 2009 award winning book, *From Patmos to the Barrio: Subverting Imperial Myths* (Fortress Press, 2008) and co-editor of the *Fortress Commentary on the New Testament* (Fortress Press, 2014). He has published extensively on contemporary Guadalupan iconography from both cultural-critical and postcolonial perspectives. His current research project is an in-depth ethnographic study of the murals produced during the Troubles of Northern Ireland (ca. 1968-1998) located in Belfast and (London) Derry. David was born in East Los Angeles and currently resides in Pasadena, CA.

Abstract: East Los Angeles is home to hundreds of public murals of Nuestra Señora de Guadalupe. How do we explain her omnipresence in this region—and others like it? This paper explores the rise of Guadalupan muralism during the Chicana/o civil rights movement (1960s-1970s) as a moment in cultural appropriation and resistance countering dominant U.S. narratives such as Manifest Destiny and other foundational U.S. myths. The presentation will include dozens of photographs of Guadalupan murals and will argue that these images function as counter visual contestations challenging "American" appropriations of the feminine divine in artistic form: Guadalupe versus Providence (John Gast's, *American Progress*, 1872; during the apex of US notions of Manifest Destiny) and Guadalupe versus Libertas (Statue of Liberty, 1886). What was the impetus for this subversive appropriation of a cultural and religious symbol. What inspired Chicana/o muralists to appropriate her as a locus of visual and narrative contestation? This presentation will explore the deep historic roots of Guadalupe as a visual and narrative reflection of contestation that dates back to the Mexica appropriation of Guadalupe contra the Iberian Guadalupe imported during the 16th century conquest of Mexico and the Guadalupan biblical foundation (Revelation 12) as a Jewish contestation of the Greco-Roman Leto-Python-Apollo myth that was central in Roman Imperial propaganda.

Lisa Bitel (Department of History, University of Southern California)
"Learning to Look Like Christians: Technologies of Spiritual Discernment in the 21st-Century Mojave Desert."

Bio: Lisa M. Bitel is professor of history and religion at the University of Southern California. She chairs the CRCC Interdisciplinary Research Group. She studies the history of Christianity, particularly in medieval Europe. She has written four books about religion and/or gender in pre-modern Europe and has also published articles about sex, dreams, architecture, and visions, among other topics. She is currently finishing a book about modern-day visions in the Mojave desert. She is author, most recently, of *Landscape with Two Saints: How Saint Genovefa of Paris and Saint Brigit of Kildare Built Christianity in Barbarian Europe* (Oxford University Press, 2009).

Bio: Carlos Rivas is a doctoral student in the Department of Art History at UCLA where he studies Colonial Latin America under Dr. Charlene Villaseñor Black and the indigenous arts of the Americas under Dr. Stella Nair. His primary research interests concern ecclesiastical architecture in Central America during the colonial period and pre-colonial Maya domestic architecture. Carlos is also receiving a graduate certificate from the Center for the 17th- and 18th-Century Studies at UCLA and is a contributor to LACMA's newly established Art of Ancient Americas blog.

Abstract: The Cristo Negro de Esquipulas ("Black Christ of Esquipulas") is venerated in southeastern Guatemala and is one of the country's oldest Roman Catholic devotions. The devotion is centered around the veneration of a sixteenth-century wooden sculpture of the crucified Christ, which devotees believe to be miraculous. Called the "spiritual center of Central America" by Pope John Paul II in 1996, Esquipulas receives more pilgrims than any other site in Central America. This project examines how this popular devotion spread throughout southern Mexico and Central America during the Spanish colonial period and how the Central American diaspora brought the devotion to Latino neighborhoods of Los Angeles, California in the 2000s. This paper will specifically examine a replica of the Black Christ in the Church of Saint Cecilia in South Los Angeles, popularly known locally as the Cristo Mojado, or the "wetback Christ." I will analyze the replica and the church itself as an important site of theological transnationalism, popular/folk religion, indigeneity, and as space where systematic racial discrimination and "illegality" are contested. Art historical issues concerning duplication and mobility will also be examined.

Kristian A. Diaz (University of Denver, Ph.D. Student)

"MacArthur Park Saint: The Statue of Oscar Romero and Salvadoran Immigrant Saint Making."

Bio: Kristian is a doctorate student at the University of Denver, focusing on the varieties of Salvadoran immigrant religious identities. His focus is interdisciplinary, emphasizing archaeology, oral history, post-colonial theory and ethnography in order to understand how religious identity has been transformed since the colonization of Central America to the lived religious traditions of today's Central American immigrant communities in the United States. Kristian is a second generation Salvadoran-American, having grown up in the South side of Los Angeles and currently resides in Denver and Los Angeles.

Abstract: In November of 2013, Salvadoran artist Joaquin Serrano's statue of Oscar Romero was ceremonially placed in MacArthur Park - a Los Angeles center for incoming undocumented Salvadoran immigrants in the 1980's/1990's, and continues to remain a Salvadoran dominated community. Los Angeles Archbishop Jose Gomez and city officials attended the ceremony and spoke of Romero's death as cementing his him as a martyr for all people working for peace. In the coming months, Pope Francis "unblocked" Romero's beatification process, however for many Salvadoran immigrants, Oscar Romero has been and remains a national patron and Catholic "saint" since his assassination in 1980 by right-wing guerillas. Since the statue's placement in November of 2013, shrines and vigils have begun to gather at the statue to not only remember the lives that were lost during the civil war but to protest the violence against children and women who are currently crossing borders into the United States. This paper will argue that the statue establishes Oscar Romero's place in Los Angeles as a borderland saint where remembrance, protest and Catholicism is reinforced by the efforts of Salvadoran

specific to the Viceroyalty of Peru. Floyd studies the circumstances of Limeñian print production, circulation throughout the Peruvian Viceroyalty, and use-lives in the hands of Peruvians of diverse class, ethnic, and economic backgrounds in order to track the relationship between devotional prints and the rise of a unique regional Catholic sacred geography.

Abstract: Viceregal society has at times been characterized as one obsessed with death and the afterlife, acutely aware of the flames awaiting souls in purgatory. Indulgences printed in Lima testify to this preoccupation. Their promises of 40 and, in some cases, 80 days remitted from purgatory to those who pray an Ave Maria, a Credo, or a novena, among other options, before a specific image of the Virgin, Christ, or a saint, played into contemporary fears by offering to lift a worried sinner's burden in a manner both efficacious and demanding minimal effort. At the same time, printed indulgences also attest to other currents within colonial society. Their engraved, etched, or woodcut imagery almost exclusively depicts holy figures local to the viceroyalty, promoting the power of regional Virgins and Christs over those in distant Europe. The indulgences also often recognize specific individuals, explicitly naming the priest, monk, or nun who commissioned their production. Lastly, indulgences encourage certain forms of behavior, by urging the faithful not only to direct their prayers towards local holy images, but, often, to journey to their shrines in order to pray directly before the original sculpture or painting. Colonial indulgences printed in Lima suggest a concern not only with the trajectory of the soul after death but also with experiences central to earthly life within the viceroyalty, including prayer to local saints, status within the community, and pilgrimage practices associated with regional shrines.

Yve Chavez (Department of Art History, UCLA, Ph.D. Student)

"Indigenous Reactions to a European Devotion: Re-Examining Representations of the Archangels in Early Nineteenth-Century California."

Bio: Yve Chavez is a Ph.D. student in the Department of Art History at UCLA where she studies colonial Latin American art and the indigenous arts of the Americas. Her dissertation examines native agency and artistic practices performed at the Franciscan missions of Alta California after 1769. Prior to beginning doctoral studies, Yve completed an M.A. in Art History with a concentration in Native American art at the University of Washington, Seattle, and a B.A. in Art History and Native American Studies at Stanford University. She is a member of the Tongva tribe of Los Angeles. After completing her Ph.D., Yve plans to pursue a career in museums or academia in order to spread awareness of indigenous and Hispanic art and culture.

Abstract: In the sixteenth century the Council of Trent established the attributes (identifying characteristics) of the seven archangels, three of whom were recognized as saints: Michael, Gabriel and Raphael. European representations of these three archangels spread to the Americas where they gained popularity amongst Peru's indigenous population who drew connections between the archangels and the cosmos. Between the sixteenth and eighteenth centuries, artists in Peru's Cuzco Circle painted the archangels to reflect local interests. The Franciscan and Jesuit missionaries not only introduced the archangels to South America, but also to New Spain where they established missions devoted to the three saints. At one time each of those missions owned a painting of its titular saint. Unlike Peru where images of the archangels appeared together, the portraits of the archangels were typically displayed individually at the missions. Today, Mission Santa Inés in Solvang, CA owns a painting of the archangel Raphael that scholars have attributed to an indigenous artist based upon that

locked away in grandmothers' jewelry boxes, smelted for their bullion for crafting modern jewelry, or they simply disappeared. Present-day migrants, facing multiple perils when they travel north, probably don't carry relicarios, per se, but they surely have religious amulets of some kind with them.

Luciana Erregue (History of Art, Design & Visual Culture, University of Alberta, Graduate Student)

"Iconicity, Gender Performance, and Post-Colonial State Narratives in Argentina: Numa Ayrinhac's 1948 Double Portrait of President Juan Perón and His Wife Eva Duarte."

Bio: Luciana Erregue studied Law in her native Argentina. In August 2013 she completed her BA with Distinction, in the History of Art, Design and Visual Culture at the University of Alberta. In September 2013 she began her MA in the History of Art, Design and Visual Culture also at the University of Alberta. She is expected to complete her MA in the Fall 2015. Luciana is the recipient of the Queen Elizabeth II Graduate Scholarship to Academic Excellence (2013), and has been awarded the Joseph A. Bombardier Masters Graduate Scholarship by the Social Sciences Research Council of Canada (SSHRC) (2014). Her thesis examines postwar era official portraiture in Argentina, the performance of gender state discourse and the politics of display in the post-colonial museum environment, reflecting her interest in the intersection between state gender narratives, museum display and hybrid cultural discourses in the Americas.

Abstract: The following proposal constitutes a case study of the iconicity and ongoing significance of Numa Ayrinhac's 1948 double oil portrait of Argentinian President Juan Domingo Perón and his wife Eva Duarte, through the lens of material culture and gender performance. Through the lens of gender and museum studies, the present essay will examine the attempts of the Argentinian state to construct iconic gender models through visual culture and the arts from 1946 to 1955, the period known as First Peronism. This essay will argue that General Perón's depiction embodies a fundamentally iconic, yet highly unstable performance of Argentinian masculinity. In addition I will argue that the depiction of his wife, constitutes an unusual trope in Argentinian official portraiture, creating a canon of Argentinian official portraiture of its own, still relevant today. Judith Butler's theory on gender and its performative nature will guide my visual analysis of the iconicity of the portrait and its importance within the Argentinian state's discourse on gender between the years 1946 and 1955. I argue that the double portrait is the site where the state places sex into discourse as part of its official rhetoric of power. The investigation argues that the Peróns appear to be depicted performing a particular type of Argentinian postwar masculinity and femininity, ambiguous in nature with broader cultural connotations that may or may not correspond to existing markers as male and female members befitting their political stature. To demonstrate the efforts of the state in contesting hybrid gender performances, and its failures, I will compare the double portrait to images of Argentinian femininities and masculinities that appeared in cultural magazines produced by the Perón government between the years 1947-1951. I posit that those magazines operated as maps, defining a hierarchy of images grounded in Catholic religious values and iconic historical figures of the Argentinian past in relation to depictions of Perón and his wife. Contrasting those images to the current context of display of the double portrait at the Museo del Bicentenario, my research will probe the ongoing iconicity of the double portrait and its fundamental role in the construction of the country's contemporary discourse on gender and the state.