

Dedication	3
Acknowledgments	4
Abstract	5
Chapter One: Introduction	10
1.0 Overview	11
1.1 Colonization	12
1.2 Historical Origins	17
1.3 Cultural Links	27
1.4 Americanization	35
Chapter Two: The Vejigante	44
2.0 Overview	45
2.1 Definition and Concept	47
2.2 Significance of the Carnival Ceremonies	67
2.3 Ponce Vejigante Mask	85
2.4 Loíza Vejigante Mask	90
2.5 Decline in Creation and Consumption	99
Chapter Three: The Line Between	107
3.0 Overview	108
3.1 Artisan vs. Artist	109
3.2 Tourist Trinkets vs. Folkloric Objects	116
3.3 Decolonization of Artifacts	128
Chapter Four: Word-of-Mouth	135
4.0 Overview	136
4.1 Guidelines	138
4.2 Interview Guide	139
4.3 The Artisan and Historian Participants	143
4.3.1 Humberto Figueroa	144
4.3.2 Norberto Martell	159
4.3.3 Raquel “Cucha” Rentas	162
4.3.4 Héctor Rodríguez	167
4.4 The Artists Participants	170
4.4.1 Miguel Conesa Osuna	171
4.4.2 Luis Alberto Pérez	175

4.4.3 Ednisa Torres	180
<u>Chapter Five: Traditional Creation</u>	183
4.0 Overview	184
4.1 Engrudo	185
4.2 Material and Process	190
4.3 Certification as an Artisan	208
<u>Chapter Six: Personal Artwork</u>	217
6.0 Overview	218
6.1 Introduction to Personal Artwork	219
6.1.1 Traditional Masks	222
6.1.2 Contemporary Masks	239
6.2 Public Art	257
6.2.3 Los Vejigantes de Beetlejuice	259
6.2.4 Los Vejigantes del Huracán María	263
6.2.5 Los Vejigantes: Paste Ups	269
6.3 Publication of Children’s Book: “Carnavalera”	277
<u>Chapter Seven: Conclusion</u>	284
7.0 Overview	285
7.2 Findings, Implications, and Future Outlooks	286
<u>Bibliography</u>	298
<u>Appendix</u>	310