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Sommario/riassunto	In "'American Pietas,'" Ruby C. Tapia reveals how visual representations of racialized motherhood shape and reflect national citizenship. By means of a sustained engagement with Roland Barthes's suturing of race, death, and the maternal in "'Camera Lucida,'" Tapia contends that the contradictory essence of the photograph is both as a signifier of death and a guarantor of resurrection. Tapia explores the implications of this argument for racialized productions of death and the maternal

in the context of specific cultural moments: the commemoration of
Princess Diana in U.S. magazines; the intert
