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Summary

Photographic memories: three visions of Argentine in the post-dictatorial time

Recent photographic essays investigate and make visible the relationship with the traumatic past of the last and most ferocious Argentine dictatorship (1976-1983). These post-dictatorial images work as photographic memories: artistic visual artifacts based on the resource of photography and in dialogue with a recent past. These images matter here not so much for their adaptation to a recorded event but for their particular construction, strategies and production processes of meaning. In this framework, it will be analyzed the works of three photographic artists. First, the photographs with which Helen Zout evokes the machines and death devices launched in the Clandestine Detention Centers by the last military dictatorship. Secondly, the reconstructed photos by Lucila Quieto, a photographer whose father, Carlos Quieto, was disappeared by the last Argentine military dictatorship, when Lucila was not yet born. Her photographic series *Archeology of the absence* arose from the lack of photos with her father in the family album and the need to visually reconstruct an impossible moment. Finally, the work *Calle 30 N°1134* by photographer Hugo Aveta will open the question as to whether the remains of the past can be created – that is, invented.

Streszczenie

Wspomnienia fotograficzne: trzy wizje Argentyny po zakończeniu dyktatury

Współczesne eseje fotograficzne są obrazem wpływu, jaki na życie ludzi miała traumatyczna przeszłość ostatniej, najbrutalniejszej dyktatury argentyńskiej (1976–1983). Te stworzone już po jej zakończeniu obrazy są tak naprawdę zdjęciem fotograficznym wspomnieniem: to wizualne artefakty stworzone za pomocą