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Summary

To ritualize death. Latin American identities in the conceptual practices of Alfredo Portillos

How to reinterpret Latin American identity discourses which were present in the artistic and political practices of the 1970s? How to reevaluate their achievements and reinterpret them in the neo-liberal and globalized world of the 1990s, based on selected aesthetic propositions of an Argentinian artist, Alfredo Portillos? How are the emancipatory powers of such practices reactivating and functioning in the contemporary context? The proposed theoretical reflection on the artistic activity of Alfredo Portillos aims at reinterpreting the processes of circulation, valorisation and reception of some works which were omitted during creation of a historiographic account of "Grupo de los Trece" and then CAyC (Buenos Aires). The proposed reflections refer to different scopes of regional aesthetics in search for identity in Latin America and their connections with various political contexts.

The narrative identity was accepted by the artist for the first time in 1973, when during the fourth edition of "Salón Premio Paolini", he presented a work showing an acrylic hermitage. A title of the work, which appeared in the catalogue of "Funerary urn of those who died for liberation of Latin America" (*Urna funeraria de los caídos por la Liberación Latinoamericana*), was very meaningful. This first semantic and conceptual proposition, including curiosity of matter characteristic of folk religiosity has become an element present in all the rituals presented by Alfredo Portillos (also in the latest one).

transl. Małgorzata Leśniak