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## Introduction

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This volume, the fourth in the series of the Memory Connection online journal, represents exciting developments for The Memory Waka Research Group. It is the Waka's first publication to include the research of our new partners, the University of Buenos Aires, along with research from longstanding partners Syracuse and Massey universities from the US and Aotearoa New Zealand respectively. Secondly, it is the first occasion the journal has included the Spanish language in what is primarily a bilingual publication; all the articles are in both English and Spanish. Another first is an article in te reo Māori, the Māori language.

The title of this volume is that of an online symposium hosted by Syracuse University in October 2022. *Memory: Sites, Trauma & Materiality / Memoria: Trauma, Sitios y Materialidad* brought together academics and students from Syracuse University, Universidad de Buenos Aires, and Massey University to present their memory research to each other for the first time. Despite the challenges of distance, language, and technology, this 'pilot project' provided strong evidence that the creative arts and rhetorical memory research of the three Waka clusters has a strong affinity. An in-person conference, *Artes y retóricas de la memoria global: un congreso de la Memory Waka / Arts and Rhetoric of Global Memory: A Conference of Memory Waka*, hosted in Argentina by Universidad de Buenos Aires in April 2024, will be the next opportunity to explore the synergies between the memory researchers of the three institutions. Alongside the conference, artists of The Memory Waka Aotearoa New Zealand will be presenting their moving image artworks in an exhibition titled, *E huna ana i te tirohanga / Hiding in plain sight / Oculito a plena vista* at the Universidad de Buenos Aires's Cine Cosmos in Buenos Aires.

Published in association with Syracuse University (US) and Universidad de Buenos Aires (ARG), Memory Connection Volume 4 comprises nine selected articles developed from papers, most of which were presented at the *Memory: Sites, Trauma & Materiality / Memoria: Trauma, Sitios y Materialidad* online symposium.

The three articles by creative arts researchers from Massey University respond to the theme of ‘hiding in plain sight.’ Raúl Ortega Ayala’s article, “Montserrat (a phono-archaeology),” continues his longstanding investigation of how societies and individuals remember, forget, or repress their past. His phono-archaeology film project ‘rediscovers’ sonic heritage of the Caribbean island of Monserrat found in recording studios, a radio station, and other sites following the devastation on the island caused by the 1989 hurricane and volcanic eruption in 1995.

“Ki te Titia Tāku Raukura: Should My Plume of Peace be Witnessed Quivering” by Stuart Foster and Kura Puke with Inahaa Te Urutahi Waikerepuru, is written against the backdrop of injustices inflicted on Māori, particularly in Taranaki and the peaceful Parihaka settlement, by the 19th century colonial government in Aotearoa New Zealand. The researchers use of indigenous knowledge modes reveals the presence of Māori prisoners in caves in the southern city of Dunedin where they were incarcerated by the government in the 19th century. In addition to English and Spanish versions, Foster, Puke, and Waikerepuru’s article is translated into te reo Māori, a first for the Memory Connection journal.

Kingsley Baird’s involvement in an indigenous repatriation project and the use of a human skull as an anatomical reference in one of his current works, reignited ethical concerns for the artist regarding the guardianship of human remains. His article, “The exploitation, repatriation, and memorialisation of human remains: An artist’s experiences,” discusses his personal engagement with human skeletal remains in his artwork in relation to historical and contemporary conventions concerning their use in cultural contexts.

Argentina’s contributions focus on memory in relation, on the one hand, to the last military dictatorship that the country suffered (1976-1983), including the problem of the disappeared, and, on the other, to the dictatorship of Francisco Franco in Spain (1939-1975). This is not random since Argentina’s transition towards democracy, and its memory policies regarding the dictatorship have been the subject of comparative studies, such as what happened in Spain. In this way, María Alejandra Vitale’s article studies dictatorial discursive memory in documents preserved in an archive of repression open for public consultation. Likewise, she contrasts this notion of discursive memory with public memory. Soledad Catoggio analyzes a set of memorial processes linked to the phenomenon of forensic identification and the restitution of the bodies of people who disappeared during the last Argentine military dictatorship. She does this from the narratives of sons and daughters who recovered their parents’ remains. Finally, Adriana Minardi addresses the Spanish Civil War (1936-1939) memorial experience and the Franco dictatorship in six conferences by intellectuals and writers in 1997 in Barcelona.

The loose collective known as the “Public Memory Project” began at Syracuse University in 2001. Over the years the collaboration has convened numerous symposia, published a few edited collections, and created a network of scholars, artists and activists from across the University. While the Project has worked with faculty from almost all of Syracuse’s schools and colleges, it has primarily been anchored in the College of Visual and Performing Arts and the relationship between scholars of rhetoric and visual artists. This is, perhaps, not surprising. Both the visual arts and rhetorical arts are intimately involved in the shaping of our past. Documentaries, museums, monuments, portraits, and other visual elements become the archive of our culture just as much the speeches and writings that give voice to our stories of the past. Syracuse’s Public Memory Project has existed, in part, to facilitate this on-going conversation about how visual, written, and spoken arts continue to shape, contest, and reshape our sense of the past and with it our imaginings of the future.

Fittingly, the three contributions to this issue of *Memory Connection* from Syracuse are from scholars of rhetoric, Kendall Phillips and Charles E. Morris III, and a renowned filmmaker, Alex Méndez Giner. Méndez Giner’s offering is a poetic engagement with the memories of displacement and loss that are captured in his video project, *Displaced. Fragments in the diaspora*. Phillips also engages the question of loss and displacement by attending to the work of digital artists to create new memorial landscapes through augmented reality. In his article, Morris seeks to imagine the HIV/AIDS pandemic memory on a global archival scale and proposes a consequence of this global memoryscape could be to decentralize U.S. HIV/AIDS remembrance. Together, these three essays offer a glimpse of the scope of work happening at Syracuse University.

The Memory Waka researchers wish to express our gratitude to Massey University’s College of Creative Arts Toi Rauwhārangī and to Syracuse University’s College of Visual and Performing Arts and the University of Buenos Aires. Without the support of these institutions, the present volume would not have been possible.