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Dancing in the Mexican Sun:

Attention Work as Postmemorial Re-timing

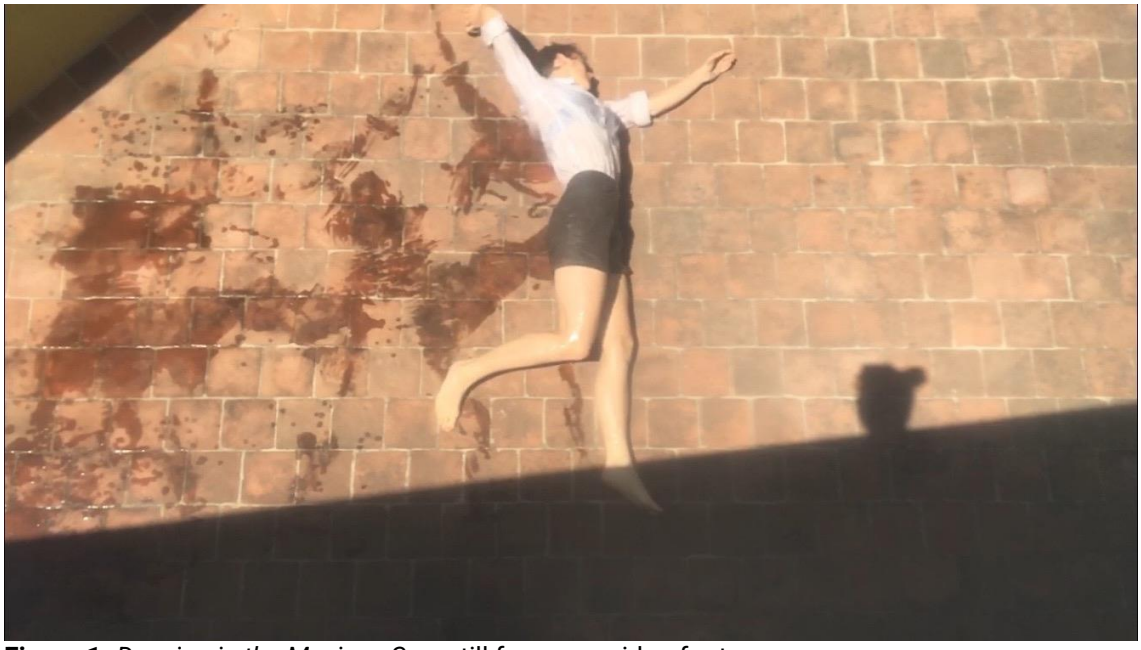

Figure 1. *Dancing in the Mexican Sun*, still from raw video footage.

June 1st, 2018. Chapala, Mexico.

I submerge myself in water and roll across a floor of hot tiles. The movement of my body 'paints' the floor as I twist and turn; my wet limbs, hair, and clothes, stick to the surface slightly, leaving a distorted imprint of my movement as they trail the rest of my body. The imprint creates a pattern: a continuous line of waves that illustrate the repeated rising and falling of my rolling head, rigid hips, and square shoulders, while random strokes are made by the awkward looseness of my limbs. The pattern records my body's crumpling and expanding against the floor as a result of the configuration of my bones meeting gravity with each turn. I roll from one side of the floor to the other in a 'log' position, turning from

stomach to back across the width of my body. When I reach the far side, I stand back up, leave the space, and let the water evaporate under the scorching Mexican sun. After about ten minutes, once the imprint has been erased, I submerge myself in water and perform the rolling action again. Each time, my body interacts with the floor differently. My arms get stuck in different places, my head gets heavier against the tiles, I become tired, my knees tuck and straighten at different points in response to my stiffening, bruising hips. A new pattern is created, and a new watermark records each unique performance. I learn to read the marks: the places of fluidity and obstacle evidenced by lighter or heavier pools of water. I bear witness to the shifting movement of the water from appearance to disappearance. And I go again.

And again.

And again.

And again.

The four-hour performance is recorded on a camera that is strapped to the roof of the artists' residence building. It is my only live audience for this performance.

Dancing across Time

For as long as I can remember I have known about the secret death flights in Argentina. During the 1976-83 dictatorship, the military drugged people, loaded them onto planes, and threw them—still alive—into the Atlantic Ocean. [1] Because DNA technology was not yet advanced enough to identify the decomposing bodies that washed up on the beach, this method of murder was used by the dictatorship as a way to 'disappear' people during the height of the political unrest.[2] The people the military killed during this period became known as 'Los Desaparecidos', or 'The Disappeared' in English; a generation of people held in a state of limbo because they could not be identified as alive or dead. I remember this piece of Argentinian history because it is graphic and horrific and has stayed with me as a marker of the human capacity for cruelty. I also remember it because of its proximity to my father, who was in Argentina at the time, which is a chilling thought—*what if it had happened to him?* I 'remember' scenes from this period vividly, but I know that it must have been explained to me because I was not there. I have never seen those scenes.

The fact that I cannot remember when or why I was told this graphic information, though unusual, is perhaps not surprising. The dictatorship in Argentina was an ongoing conversation in our household. How could it not be given the differences between Australia in the '90s, when I was growing up, and Argentina in the '70s, which my father had lived through? Differences that gave rise to such evocative (and comically intended) parenting phrases as, "This house is an Argentinian democracy, which means you do as I say!" or family mantras such as, "Tálamos don't do water", used to explain our family's unusual apathy towards ocean swimming in Australia. But these phrases and the cultural contexts they evoke were left unexplained by the education systems that I interacted

with outside of my home. Outside of my family network, South American history featured in Australia almost not at all. How does one process the legacies that linger in the fabric of family memory, and perhaps also become family identity, as evidenced by the mantra "Tálamos don't do water"? And, how do we account for the familial transfer of testimony that produces hybrid repertoires in the present, particularly where the connection to historical experience might be 'murky', 'muddled', and interpreted vicariously?

In this article, I unpack my exploration of this strange phenomenon—in which I find myself the custodian of an archive that I was not present to record—through a work I created while artist in residence in Chapala, Mexico. In my discussion of *Dancing in the Mexican Sun,* I attend to both the live performance action and the subsequent single-channel looped video that was presented in 107 Gallery as part of the exhibition *30,000 Shots: Gestures from the 1976 Argentinian Dictatorship* (18 March – 23 August 2020). I draw on writing that documented my creative research while on residency in Chapala and my personal experiences of inherited memory, and I connect this to a wider creative practice that explores the ways performance can give living form to memories that have been temporally and geographically disturbed. I argue that *Dancing in the Mexican Sun* mobilises the unique capacities of performance—to sustain multiple subjectivities, temporalities, and localities in co-presence—in order to bring forward the complexities of intergenerational memory. I show how the choreographic 'working-through' that *Dancing in the Mexican Sun* facilitates, through its iterative action and the long duration of the performance, illustrates a postmemorial (re)inscription process, where the traces of inherited memory both shape the performance action and are concurrently refigured. I offer the term 're-timing' to describe this dual aesthetic, emphasising the simultaneous ways temporal and spatial orientations of inherited memory are expressed through the performing body but are also *reworked* through interactions with and in the contemporary present, giving rise to new orientations and expressions of the postmemorial dynamic. In addition, I argue that the effort of 'memory work' in performance is further developed in *Dancing in the Mexican Sun* through video techniques that exploit the dynamics of slow motion, split-screen display, and repetition, in ways that emphasise the postmemorial subject's attempt to 're-member' that which can never be reembodied as memory, given its inherited acquisition.

The Slippage of Postmemory

The spatial and temporal instability of the death flights memory, in its capacity to be relocated—to another body, another time, another place—from my father to me, exemplifies the kind of 'slippage' that is described through what US-based scholar Marianne Hirsch (1992, 8) has coined 'postmemory', a structure of transmission through which traumatic memory is 'inherited' intergenerationally. Working at the intersection of Holocaust and memory studies, and described in relation to European historical contexts, Hirsch initially defined postmemory through the children of Holocaust survivors. For the 'second generation' of the Holocaust, a parent's trauma can be felt acutely and result in a "life dominated by memories which are not [their] own" (Hirsch 1997, 26). Using the prefix of 'post', Hirsch (2008, 106) points to the "resonant aftereffects of trauma", highlighting the gap in experience that defines the second

generation. For this generation, traumatic events are experienced in ways that are "delayed, indirect, secondary" (Hirsch 1997, 13). For this reason, Hirsch (1997, 22) explains that postmemory is "distinguished from memory by generational distance and from history by deep personal connection". Postmemory thus offers a framework for understanding the belated but strong affective ties that the generation *after* traumatic events have to the testimony of the previous generation, and the material, embodied aftereffects of this relation. The two defining features of its structure—the historical gap and the strength of affect—operate in tandem to shape the performative acts, embodied choreographies, and temporal orientation of postmemorial subjects.

Postmemory has been predominately taken up within the visual and literary studies, with its relevance to live performance less well examined. This has meant that the ways in which postmemory might be generated collaboratively with an audience, witnessed in the process of being generated, or understood for its phenomenological dimensions, is yet not well described. By bringing Hirsch's theoretical framework to performance studies accounts of temporality and embodiment, postmemory might be understood as a kind of *repertoire* that is generated or 'remembered' in the contemporary present. Drawing on Diana Taylor's (2003, 2–3) account of the "vital acts of transfer" that performance enacts, this nexus draws further attention to the ongoing reverberations of trans-generational memory and helps illustrate its unfolding performative processes. Current research exploring the relation between postmemory and performance has emerged predominately in Latin America, where the generation who grew up in the aftermath of military dictatorships are now producing performances.[3] Though there are some performance scholars working outside of this region, exploring global Holocaust memory circulation and global postmemory circulation in the aftermath of other violent displacements.[4]

The provocation for my own creative research in Chapala was to explore the framework of postmemory through reorganising the material of the secret death flights memory. By working with the materials of my postmemorial inheritance and exploring the 'murkiness' of how my inherited memories were acquired, I speculated that this indeterminacy of memory acquisition and, as a result, the indeterminacy of my inherited memory as an indirect historical account, might shift the work from a reperformance of a particular event to a focus on the material quality of inheritance itself. How could I foreground, make tangible, and play with the "delayed, indirect, secondary" (Hirsch 1997, 13) experience of postmemory? How might a choreographic approach to working with the 'materials' of postmemory enable me to explore a postmemorial terrain? The aim was to illustrate the complex temporal dynamics of postmemory, highlighting how traumatic memories of the Argentinian dictatorship that are transferred to another generation are necessarily brought into the present again via a secondary body. This secondary body—my body—is more distant from the historical event, but also more recent to the inherited experience; that is, more distant from the lived experiences of Argentina 1976, but more recently exposed to its horrors. My driving question was thus: what are the temporal and spatial orientations of this secondary re-experiencing?

Creating a Postmemorial Terrain

I began this work by shifting my performance focus from a narration of what happened in Argentina 1976 to defining a set of key 'materials' from my postmemorial inheritance to work within abstract form. These were: the ocean, falling from a height, the body made heavy by water, and disappearance. This definition and deconstruction of materials was both practical and poetic; they were chosen because of their narrative significance within my postmemorial experience and the artistic possibilities they posed for being reimagined in performance. I was particularly interested in discovering ways that the body could move in relation to these materials using intuitive, ingrained, improvisational movements, enacting forms of remembrance based on the 'body memory' of my muscles, bones, tendons, nerves, skin, and breath. In doing so, I brought into a moving conversation the body's 'presence' and its imaginative investment into the past.

In the live performance of *Dancing in the Mexican Sun* the repeated action of rolling is framed by my interaction with the postmemorial materials: the body is made heavy by the weight of my water-soaked clothing and hair; a sense of height and falling is conveyed through the use of an extreme high-angled camera position that records the action and which the work is directed towards; disappearance is made tangible through the process of evaporation; and, the central presence of water, the wave markings and the rolling action, recall features of the ocean. The refiguring of these postmemorial materials as a 'site' that the body inhabits enables an understanding of both body and site as they meet in repetition. That is, the abstracted materials of postmemorial inheritance and family testimony are made tangible and are able to be interacted with through the medium of performance. My intention here was not to generate my postmemorial experience for others, but to open out the choreographic possibilities that might arise from an interaction between selected elements of my inherited experience as they are re-explored within a physical space. The choreography produced by this interaction thus provides a material and durational frame in which the postmemorial inheritance is not only animated and explored, but reexperienced—in a new way. In other words, making the 'postmemorial' tangible through performance enables a re-timing. The inherited memory and the postmemorial aftereffects it produces are reconstituted in the reexperiencing event that occurs in a contemporary context. In addition, the repetition of the performance action enables me to explore the terrain of my postmemorial experience through kinaesthetic learning. I am re-learning an inherited (learnt) choreography that is already within me. And, at the same time, I am learning about the experience of relearning. I am learning repetition.

In each rolling performance, I gather more information about the way my wet clothes stick to the floor, the amount of water that pools underneath me based on my speed, and the different twists that my body likes to make. Across four hours, I attune to the dynamics of this repeated motion, paying attention to the different sensations and discovering new dimensions of the meeting between my body and the site in every encounter. It is this attention—this particular learning—that drives the performance. It shapes the choreographics of the encounter between body and site. That is, I relax into or extend the moments of meeting through my attention. For example, by noticing the

way my wet clothes stick to the floor, I feel the tension created between my body and the clothes as they anchor to the floor. I listen to the slight ripping sound the material makes as it pulls up from the tiles. My attention to this pulling and my careful listening to each Velcro-like rip slows down my rolling—not as a conscious act, but as a response to what I am noticing. In a similar manner, noticing how the water travels across my body (through my clothes) creates an impetus to turn. By rolling, I can follow the feeling of the water against my body. When I stop or slow down, I feel the water pool underneath me and dissipate into the ground; like energy leeching out of me. My attention thus creates choreographic changes, even though I have no conscious desire to perform the rolling action within a particular movement aesthetic.

Working through and with the postmemorial material in this way—through the performance medium, and using the choreography created in real-time by the attention that this performance form enables—produces a demystifying of postmemory. That is, although the performance works with abstracted materials in an imaginary postmemorial framework, it still produces encounters with the material real, and thus shows how performance can make traumatic inherited memory—the unknowable, the uncontainable, the immense—matter. In this way, the performance enacts a 'working through' of past trauma. This might be considered a kind of 'unlearning' of inherited trauma, produced by the fact that performance can make postmemory not only material but also pliable; able to be manipulated and reworked.[5]

The postmemorial terrain the work creates also invites an aesthetic reading in relation to the lineage of Latin American art created in response to dictatorship rule. For example, through the watery trace of the body's presence, *Dancing in the Mexican Sun* evokes the silhouette imagery used by artist-activists to conjure people 'disappeared' by military governments. A notable illustration of this aesthetic was performed by Argentinian artists Rodolfo Aguerreberry, Julio Flores, and Guillermo Kexel and supported by the region's most prominent activist group, the Mothers of the Plaza de Mayo. In their work, *El Siluetazo,* protestors drew outlines of their bodies all around the public square of the Plaza de Mayo in Buenos Aires. As people participated in the action, generic outlines became specific markers of relation, such that when the police attempted to rub off one of the marks two mothers yelled, "That one you are tearing off is my son" (Quoted in: Garbayo-Maeztu 2019, 49). In a similar dynamic, the water imprints in *Dancing in the Mexican Sun* produce figures that are at once generic and specific. Through the repeated evaporation of bodily remains, the imprints conjure the collective bodies of The Disappeared, while the moment-to-moment construction of watery imprints records the composition, compulsion, and orientations of a specific body—my body—and its link to my father's body through the postmemorial inheritance frame. In this way, the aesthetics of the work follow the lineage of Latin American art that brings forward the generative force of disappearance, demonstrating the multiple relations of connection that are conjured from the rupture of disappearance.

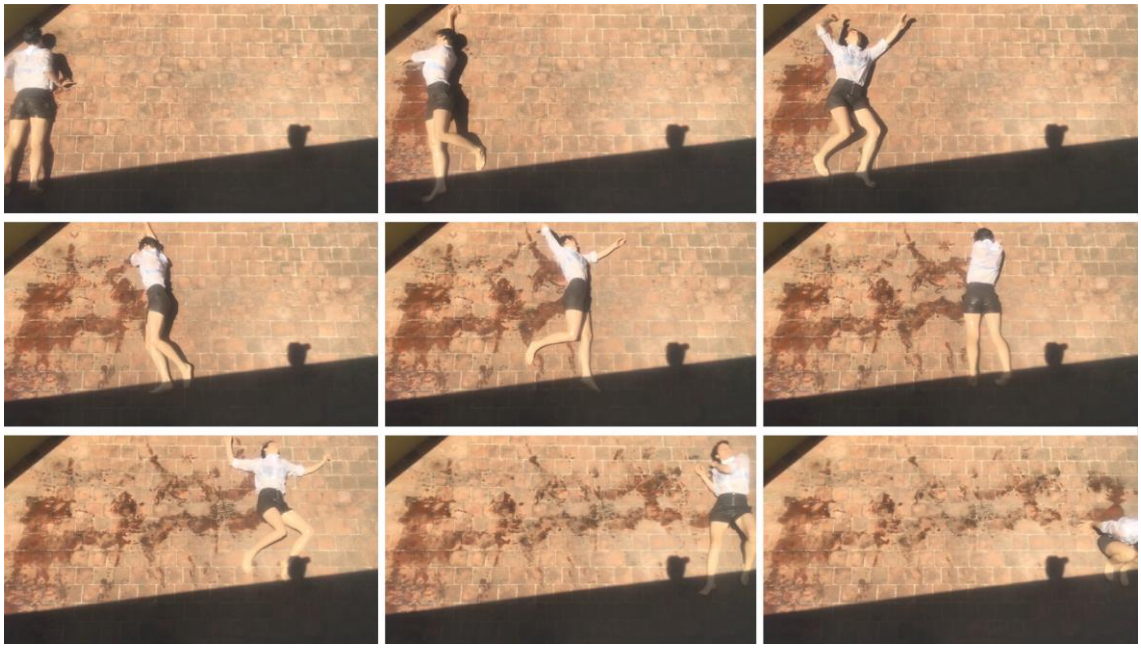

Figure 2. *Dancing in the Mexican Sun*, nine stills from raw video footage showing the trajectory of one roll.

A Body-in-Training

The re-learning process that the postmemorial terrain enables—a learning through the choreographics produced by the materials and site—produces a 'body-in-training' subjectivity. Body-in-training is a term I develop from dance studies, building on the scholarship of 'training' as an ideological sculpting. Dance scholar Ann Cooper Albright (1997, 32) explains how "[d]ance techniques not only condition the dancers' bodies, they literally inscribe a physical ideology into dancers' physiques." I build on this account to describe a body in the process of working toward specific knowledge; a body engaged in a specific sculpting. Within a postmemory framework however, because this knowledge can never be 'achieved' (because the memory is never fully recovered by the second generation), this working towards knowledge is a perpetual *training* towards remembering. Training is a kind of remembering—remembering as a doing, as in-process. That is, the performance action is not done once and then produces 'remembering'. Remembering is a continual reperforming—the 're' that becomes part of who we are.

This follows Butler's (2002, 179) understanding of iteration, in the assertion that repetitious acts radically 'reshape' bodies and in so doing produce ideological frameworks in which these bodies are constituted. This means that bodies are not merely surfaces that constructs of power are laid on top of (Butler 2002, 164, 166). The body's physical formation, its muscles, dexterity and coordination, is structured by what the dancer trains towards. In Albright's (1997, 32) account this reshaping as a process is foregrounded through the physical, intentional, act of training. 'Training', as a concept, thus includes both intended and unintended physical and ideological sculpting in the effort towards an 'ideal' body.

The repetition of the rolling action is laborious. As I perform, I notice my body becoming sensitive to rolling on the hot, tacky, hard surface, even as it learns to adapt and adjust through the kinds of twists and turns it performs. That is to say, each roll is harder. The shock of being submerged in water is also more pronounced each time. I suspect this is mostly because my anticipation of the unpleasant aspects of the action builds as the performance continues. Thus, although the discomfort is only slight, the mental labour of these actions exponentially increases. All of which is to suggest that the repetition is effortful. The labour of the repetition, the physical effort of repetition, is a function of my postmemorial performance aesthetic: I work to make the materials 'work' within a performance frame. Or, perhaps more accurately, the materials (including me) work together to produce the performance frame. That is, the deconstruction of the postmemorial materials suggests a structure for the performance: the work is finished when the materials are reconstituted, re-constructed into a new whole. However, this reconstitution is not a reformation of an 'original' memory or postmemory. I am asking the deconstructed postmemory materials to perform differently. They are being re-played, in the sense that they are both repeated and played with—put to work in new ways as I encounter them as material realities within the performance. Re-construction in this sense might, therefore, mean that the work is finished when the action of rolling achieves cohesion with the site. This creates an incentive for trying to achieve a rolling action that is harmonious, attentive, and integrated with the site—where the body is not separate to the site, performing its own interests or aesthetics but, rather, is concerned with and embodying the materiality of the site. Achieving this requires knowledge of the site that can only be acquired through *doing*. It takes several attempts to build the knowledge and repertoire required, in a process that dance scholar Sally Ann Ness (2008, 24) would describe as the conscious development of the "inside-outishly" body, whose tissues "mold and are molded by thinking in action." Repetition thus becomes a necessary feature of the performance; a training. Moreover, *through repetition,* the labour of postmemory is made visible within the performance. In making tangible the materials of my postmemory within performance, the repeated effort of body in relation to the postmemorial materials, shapes and expresses the choreographics of my inherited memory as performance.

Video Editing for Careful, Tender Watching

The performance was filmed from a bird's eye view, horizontal to the body, in a static camera position, with a high-frame rate. My full body was visible within the shot for the duration of each roll and each shot included the evaporation of my water trail as it dried under the sun. This raw footage was edited and presented as a single-channel wall projection that lasted approximately twenty-two minutes and was played on loop.

In the edited video produced for the gallery presentation of the work multiple slow-motion iterations of the rolling and evaporating action appear in split-screen synchronised formations on the screen, often as a compilation of three shots; for example, three wide-shots of the full body rolling, three close-up patches of water drying, or three details of a hand sliding across tiles leaving a water trail. The slow-motion playback allows the viewer to compare the shots as the footage plays. The literal re-

timing of the performance action through video editing techniques invites the viewer to notice the discrepancies between the iterations of rolling and to be interested in the movement possibilities within the choreographic framework and site. This particular kind of watching that the work produces mirrors the physical learning that occurred at the site. Visual scrutiny of each gesture, in a repetitive manner, creates the possibility to become literate in the movement and materials of the performance; the viewer can learn how my body negotiates the wet clothes, hard surface and rolling action, as well as understand the formations in which the sun evaporates the water traces.

Replaying the rolling—*or is it falling?*—body over and over again, the slow-motion footage also holds in suspension that moment of violence when the bodies were pushed out of the planes; an action that was once invisible to the public, kept secret by the military, and is imaginary to the postmemorial subject. Its reperformance in slow-motion makes this moment now available for careful, tender, watching. The visual time given over to this single repeated action enables audiences to provide a level of consideration for the 'stand in' body—my body—that was denied to the bodies that were 'disappeared'. This relation of care produced between audience and (video) performer, mirrors the relation of affect between performer and the disappeared people that the performance brings into being. In her discussion of performance responses to military dictatorships in Spain and Latin America, Art historian Maite Garbayo-Maeztu (2019, 50) describes this relation as "inseparable from love." The subjectivation produced by 'putting forward one's body'—which she translates from the Spanish, *poner el cuerpo*, meaning to put one's body 'on the line'—necessarily involves a sacrifice, as it requires the partial loss of one's own subjectivity in order to bring forward the subjectivity of the disappeared within the work (Garbayo-Maeztu 2019, 47, 50). In *Dancing in the Mexican Sun*, making the 'disappeared' visible through attentive watching makes audiences accountable to these implied bodies, perhaps in a way that is also lovingly so.

Figure 3. *Dancing in the Mexican Sun*, still from edited video.

Figure 4. *Dancing in the Mexican Sun*, still from edited video.

Video as Postmemorial Tracework

Dancing in the Mexican Sun was always intended to be (re)presented to the public in video form. I was interested in the ways the documentation and documentary practices of live performance could further open out possibilities for conceptualising postmemory 'traces'. In what ways could the performance's recording and residues interact with and 'perform' as postmemorial material? In what ways could the documentation perform its own endurance and disappearance, echoing the dynamics of postmemorial traces? While the embodied learning that occurred during the making process again revealed some of the functional dynamics of postmemory, the performance's re-presentation within the gallery space revealed new facets that further extended the work's postmemorial framework. For example, it opened out the ways mediation can echo the affected-but-delayed experience that characterises postmemory (through witnessing the 'delayed' video broadcast) and the ways video editing can enable different kinds of viewership. Specifically, the work demonstrated how video editing techniques can 'teach' audiences—through directing their observation—about the kinaesthetic postmemorial learning that was gained by the performer in the live performance.

The edited projected video is somewhat disorientating to watch. The combination of the extremely high camera angle and its presentation on a wall (instead of the floor) encourages the viewer to imagine the subject as 'standing' rather than laying down, at first. Thus, it appears as if the rolling body is upright, turning or dancing in an unusual way against the wall. This disorientation invites further curious looking, in order to interpret the video footage and the subject's movement through space. Again, the invitation to the viewer is to 'read' the body carefully and to understand its collaboration with its surroundings. In this way, the presentation of my performance in video form also works to re-stage the process of learning I experienced during the performance. Through

slowing down, segmenting, and repeating the footage of the performer, the intricate negotiations the performer's body makes with the site and the effort of this action are made visible and visceral to the audience. Given this labour is also the effort of the postmemory materials meeting and reforming together, this editing also makes the effects of postmemory visible to a gallery audience.

Through the title of the exhibition in which the work was presented, *30,000 Shots: Gestures from the 1976 Argentinian Dictatorship,* and an artist statement made in the exhibition sheet, *Dancing in the Mexican Sun* was directly tied to the *1976–83* Argentinian dictatorship. It was also explicitly framed as postmemorial with the artist statement declaring that the work "draws attention to the labour of postmemory" (Tálamo 2020b). While the performance has material anchors to my specific postmemory, through this curatorial framing audiences are also given permission to undertake imaginative production in this direction. For example, one audience member expressed to me his interpretation of the work as being related to the acts of water torture that the Argentinian military had performed.[6] The abstract action of the performance thus allows for wider audience engagement, even while the exhibition framing materials narrow the field of the viewer's imagination to features of the work that relate to the 1976 Argentinian dictatorship.

Conclusion

In articulating the performative and presentational facets of *Dancing in the Mexican Sun,* I have argued for the unique capacities of performance to bring forward the temporal entanglements of postmemory. With my body as the central mode for experiencing this dynamic, *Dancing in the Mexican Sun* demonstrates how postmemorial experiences are not only an imaginative or psychic phenomenon but are also physically lived and gesturally embodied. I have outlined how the work enacts a form of remembering that is fundamentally based in somatic trained behaviour, exploring the structures of internal, unconscious, and embodied memory forms through the repeated action of rolling across a floor of hot tiles. By evidencing the traces of the Argentinian dictatorship that are present in my rolling body, I have shown that postmemorial inheritance operates through material remains and is also communicated through forms of 'tracework'. I have specifically charted the ways *Dancing in the Mexican Sun* makes these traces visible through reorganising key postmemorial materials, which I identified within my own experience as: the ocean, falling from a height, the body made heavy by water, and disappearance. I described how these abstract materials were reworked into a postmemorial 'terrain', a tangible site and performance structure that was explored and interacted with through choreographic play. Through this exploratory, improvisatory, and attentive interaction between body and site, I have framed the choreography of *Dancing in the Mexican Sun* as a working through of postmemory materials; a piecing together, refiguring, and replaying fragmented traumatic histories through embodied action—perhaps also, to some degree, an 'unlearning' of this inherited memory. In this way, I have suggested that traumatic memory can be reframed by working-through performance materials. This is part of the 'memory work'—the labours of re-membering—that my account of *Dancing in the Mexican Sun* unfolds.

The piecing together of postmemory materials I describe above is a key feature of the aesthetic I have defined in this article as 're-timing'. Re-timing is evident when the temporal and spatial orientations of postmemory are not only repeated but reexperienced in the contemporary present. This reexperiencing, which necessarily gives rise to new expressions of postmemorial dynamics, creates real consequences in the contemporary present—for the performer, audience, and the postmemorial relations that are conjured through the performance. Naming this aesthetic as 're-timing' emphasises these complex temporal dynamics of memory transference and recognises the ways in which memory can be materially reorganised in performance.

I have also provided an account of the embodied process and subjectivity through which this aesthetic of 're-timing' is activated within *Dancing in the Mexican Sun*, which I called 'body-in-training'. This body-in-training framing emphasises how a postmemorial terrain is not explored once and then 'remembered' in the body. Rather, it positions the postmemorial performance action as an ongoing process of reiteration; a perpetual training towards reembodiment. Developed from dance studies' understandings of 'training', as described by Albright (1997, 32), I defined the body-in-training as a conscious working toward specific re-membering. In this way, I frame training as a kind of remembering, and the continuous reperformance of remembering as part of a postmemorial subjectivity.

Through the aesthetics and processes it illuminates, *Dancing in the Mexican Sun* offers a demystifying of postmemory, making visible the material traces and internal structures of postmemory's generation, transformation, and potential retransmission. *Dancing in the Mexican Sun* further opens out the conceptual possibilities for extending postmemorial relations through performance's mediation and documentation. The subsequent video presentation of the work shows how it is possible to echo the affected-but-delayed experience that characterises postmemory through video editing techniques such as slow motion, split-screen display, and repetition. This editing 'choreography', which replayed and refigured the live performance choreography, emphasises the effort of postmemorial 'remembering' that was enacted by the live performance. It also produces careful, attentive viewers of postmemorial relations and through this relation of care calls forth (and backwards and sideways to) The Disappeared and other non-present bodies—evident in the watery silhouettes, tumbling choreography, and ghostly repetitions of the performing body.

Notes

1. The perpetrators of these acts are still in the process of being held accountable. The first Argentinian judgement on participants in this crime was only made in 2017 (Goñi 2017).
2. A detailed account of the crimes committed by the military during this period is provided in the landmark report, *Nunca más = Never again: A Report* (Argentina. Comisión Nacional sobre la Desaparición de Personas [National Commission on Disappeared People] 1986).
3. For example, performance scholar Cecilia Sosa (2015, 364; 2014, 106) has used postmemory as a theoretical framework for understanding *Mi Vida Despuès*, a biodrama that tells the life stories of six actors who were born during the most recent dictatorship in Argentina; multidisciplinary artist and scholar Ruth Hellier-Tinoco (2019, 3) has published a book on

palimpsest bodies, recognising the "accumulated layers, sediments and iterations" of histories that bodies contain, in which she explores postmemory in relation to the work of Mexican performance company La Máquina de Teatro; and, Latin American studies scholar Jordana Blejmar (2021, 582) has provided an account of Latin America's postmemory generations through the lens of two plays, *Villa+Discurso* by Chilean playwright Guillermo Calderón, an aspect of which dramatises the debate over what to do with the ruins of Chile's torture detention centres, and *Cuarto Intermedio: Guía Práctica para Juicios,* set during trials for the perpetrators of the 1976–83 Argentinian dictatorship.
4. Pedzisai Maedza's (2022) research on Holocaust performance attends to the postmemory generation born and raised on the African continent and Yana Meerzon's (2012) research on the theatre of Wajdi Mouawad extends the postmemory framework to the subjectivity of the exiled child, contextualised within the experience of fleeing the Lebanese civil war.
5. I thank Dr Bryoni Trezise for the important conversation and insight that developed this idea.
6. With thanks to Martin Fox for his thoughtful reflections on the exhibition, which clarified the audience experience and opened out new ways of understanding the work.

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