

# BEYOND POSTMEMORY

February 2026

## Conferences

### Book Presentation at the Irish Embassy in Spain: *El Teatro de Brian Friel* by Dr María Gaviña Costero

Dr María Gaviña Costero participated in a homage to Brian Friel on the occasion of the presentation of her book *El Teatro de Brian Friel: Bailando entre la Ficción y la Memoria* (2025, Peter Lang).

The event took place on 21 January 2026, from 7 to 9 p.m., at the Ambassador's Residence in Madrid. It was organised by the Irish Embassy in Spain and hosted by the Ambassador, Mr Brian Glynn.

The session was chaired by Professor Marisol Morales Ladrón (University of Alcalá) and featured performances by actor Denis Rafter and actress Débora Esteve. The event was supported by the Guindalera theatre company, the Asociación de Directores de Escena (ADE), and the Asociación de Estudios Irlandeses (AEDEI).



Irish Ambassador,  
Mr Brian Glynn



Prof. Marisol Morales Ladrón (left)  
and Dr María Gaviña Costero (right)

## "WHAT IT TAKES TO TURN TO OTHERS" BY DR NIRVANA TANOUKHI

On 24 February 2026, Dr Nirvana Tanoukhi joined us for a joint session of *Modern War Poetry and Theatre and Writing Research*. Tanoukhi shared with us part of her forthcoming book, *Disagreeing Together*, which gives title to her lecture "What It Takes to Turn to Others." In it, she examines the crisis of public discourse in Anglo-European democracies through the lens of aesthetic disagreement and the literary origins of the public sphere.

Nirvana Tanoukhi asks why citizens of Anglo-European democracies are increasingly uninterested in talking with those who disagree with them and in contending with facts that challenge their held opinions. In her lecture, Tanoukhi argued that the current answer to these questions fundamentally misrepresents the retreat from dialogue and disregard for facts as developments. The current dysfunction of our public discourse can be better understood and more effectively addressed by returning to the kinds of conversations that cultural historians and political theorists widely credit with originating the public sphere: disagreements about literature and art. Tanoukhi clarified why the literary origins of publicity have been sidelined in recent debates about democratic crisis, and shows how aesthetic disagreements can attune interlocutors to the value of forming and sharing opinions in ways that ostensibly higher-stakes exchanges often cannot.





Dr Nirvana Tanoukhi giving her lecture "What It Takes to Turn to Others."

To connect these claims to a student-facing activity, Tanoukhi briefly introduced the conceptual framework she develops in her book project on dialogue and art, and then engaged in conversation with the audience on a short chapter from Claudia Rankine's *Just Us: An American Conversation*, in which Rankine recounts a theatre visit with a close white female friend and the conflict that follows.





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# Call for Papers

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## HATE ILLUSTRATED: COMICS, POPULAR CULTURE, AND REPRESENTATIONS OF RACIALIZED VIOLENCE

EDITED BY SEAN EEDY AND LYNN MARIE KUTCH

*Hate Illustrated* explores how the persistently perceived lightness of comics can interact with, or contradict, the gravity of the subjects they depict. The volume seeks to expand the scope beyond *Maus* and Western contexts, though not to the exclusion of those histories and frameworks. The edited volume's goal is to gather essays that analyze how comics' distinctive formal elements, such as fragmentation, juxtaposition, visual symbolism, and temporality, offer other visual outlets for narrating, remembering, and even challenging stories of politically motivated racialized violence. The collection concerns itself with how the perception of comics as entertainment affects the ways readers encounter narratives about genocide, occupation, or racialized state power and the genre-specific ways that comics language and the graphic format make difficult histories legible.

### SUGGESTED THEMES AND TOPICS

- **Holocaust narratives** in graphic form and their popular reception
- **Superhero World War II** comics, reboots, and reinterpretations
- **The Holocaust, genocide, or racial violence** as background for revenge fantasies in Superhero narratives, EC Horror, and/or other pre-Code comics.
- **Indigenous/Native American histories** in mainstream and indie titles
- Comic representations of **colonization, occupation, and empire** not limited to North American contexts and histories
- Comics addressing **immigration policy, detention centers, and border enforcement**



- Depictions of **genocide, ethnic cleansing, and state-sponsored violence** in widely read series
- **Policing, incarceration, and racial profiling** as recurring pop-culture tropes
- **Comics journalism and documentary comics** as public-facing storytelling
- Visual rhetorics of **resistance, activism, and protest movements**

#### **SUBMISSION GUIDELINES**

- Proposals of 350-500 words including a brief biography of the author.
- Deadline: **30 April 2026** to **SeanEedy@cunet.carleton.ca** (Sean Eedy) and **kutch@kutztown.edu** (Lynn Marie Kutch)
- Notification of acceptance: 31 May 2026
- Submission of full manuscripts (3,000 - 5,000 words) by 15 December 2026 to both editors
- Expected publication by mid to late 2027





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# News

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## US-ISRAEL WAR ON IRAN

After a month of escalating threats from President Donald Trump, the US and Israel launched a coordinated attack on Iran on 28 February. The assault targeted government buildings in Tehran in broad daylight and unfolded in two waves of explosions. The operation sought to eliminate Iran's leadership and disrupt the country's governmental apparatus. Although Iranian news agencies initially reported that Ayatollah Khamenei was safe in an undisclosed location, state media later confirmed his death. Civilian casualties were also reported; local authorities stated that 165 people were killed when Israeli forces struck a girls' elementary school.



Rescue workers and residents search through the rubble.  
Source: The Guardian

The mission had been planned for months by the US and Israel, as Benjamin Netanyahu released a statement thanking Donald Trump for his leadership, underscoring the war's aim "to remove the existential threat posed by the terrorist regime in Iran." The Pentagon revealed that the operation was codenamed Epic Fury, while Israel referred to its participation as Operation Roaring Lion, for which it had also designed an official emblem.





Operation Roaring Lion Official Logo  
Source: X (Twitter)

As a result, a regional war has erupted. Missiles have been launched toward Israel and several Gulf states hosting US military bases, including the United Arab Emirates, Bahrain, Qatar, and Kuwait. The United States is urging its citizens to leave the Middle East due to the escalating danger. The conflict has already reached European territory: a drone struck a UK military base in Cyprus, and two additional drones were intercepted. Meanwhile, the crisis has disrupted international mobility on a scale not seen since the COVID-19 pandemic, leaving foreign nationals unable to return home and displacing civilians.

The economic repercussions are also significant. Gas and crude oil prices have surged and are expected to continue rising, with potential consequences for global inflation. Higher energy costs may increase the price of essential goods and services, further raising the cost of living globally.





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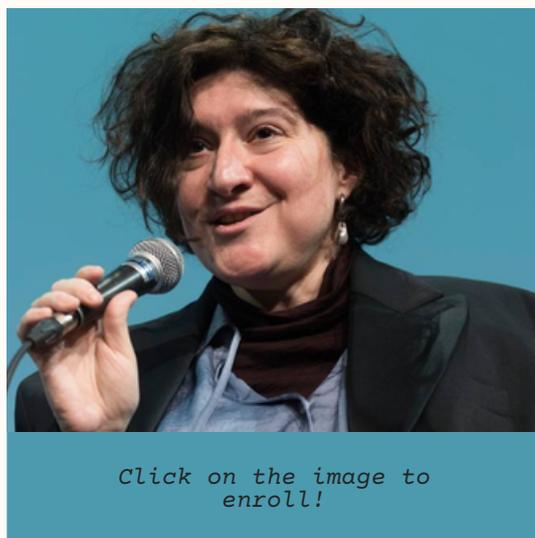
# Don't Miss...

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**ESCRIURE PER NO DESAPARÈIXER  
LITERATURA, EXILI I MEMÒRIA  
10 APRIL, 12:00 – 13:15H**

CCCB, C/ DE MONTALEGRE, 5, BARCELONA

What are the implications of abandoning the country we grew up in and the mother tongue that configured our identity? What happens when this displacement is not a choice, but a forced escape due to repression or violence of the very place we were raised in? How do we live with the shame, guilt, or uneasiness of an origin that becomes problematic for us?



The poet and essayist Maria Stepanova decided to leave her country, Russia, following the outbreak of the war in Ukraine. Internationally recognised as one of the great figures of Russian literature of her generation, in her latest book, *The Disappearing Act* (2026), she reflects on exile and how an identity separated from its territory can remain alive.

Her work explores a series of questions that run through any experience of displacement. In this fragile context, the author explores how identity transforms when we leave, how memory is reorganised, and what role it plays when we are far from home, able to guide us but also to open wounds. In this talk, Stepanova will speak to us about exile and memory and reflect on the extent to which language and the act of writing can become an anchor and a way of understanding the world.



# THE WAR WITHIN A WAR

## THE BLACK STRUGGLE IN VIETNAM AND AT HOME

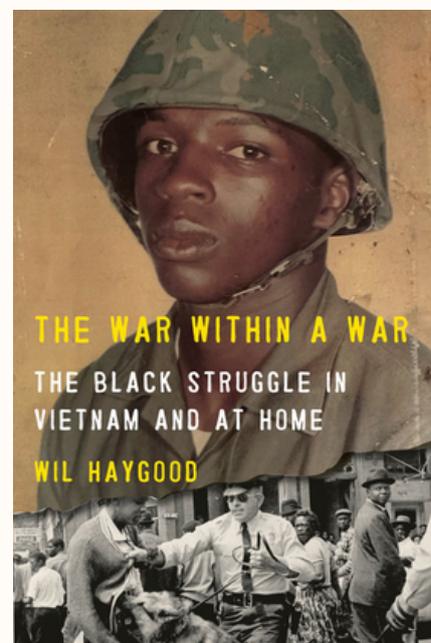
WRITTEN BY WIL HAYGOOD

Drawing on the lives of soldiers and officers, doctors and nurses, journalists and activists, artists and politicians, Haygood illuminates a generation caught between two battles: one on the front lines in Vietnam and another for justice and dignity in America.

Among those at the heart of the story are Air Force pilot Fred Cherry, the first Black officer captured by the North Vietnamese and a hero to millions back home; Dr. Elbert Nelson, a doctor who came to Vietnam after watching TV footage of the Watts riots in Los Angeles and soon found himself amid rising Black soldier protests overseas; Wallace Terry, a groundbreaking Black reporter determined to expose the dynamics of race and war to the American public and Philippa Schuyler, a biracial concert pianist who traveled to Vietnam to rescue mixed-race orphans, many fathered by Black soldiers, and died trying to bring them to safety.

Surrounding their experiences are the cultural and political forces of the era, including Martin Luther King Jr., Marvin Gaye, Berry Gordy, and Lyndon Johnson, whose voices and actions shaped a decade of turbulence and transformation.

The War Within a War is both sweeping history and intimate revelation, capturing the tragedies and triumphs, the honor and hypocrisies, the courage and cowardice that shaped an era and whose repercussions resonate today.





# NATIVE BOUND UNBOUND

## ARCHIVE OF INDIGENOUS SLAVERY



Gerardo Cadava published a thought-provoking article on February 26 in *The New Yorker*, "The Hidden History of Native American Enslavement," in which he traces the long and often overlooked history of indigenous slavery and highlights the public digital project Native Bound Unbound.

NBU is a digital initiative that recovers and connects every documented instance of Indigenous slavery across the Americas—through archival documents, art, artifacts, and architecture. The project seeks to illuminate where it took place, when it occurred, whom it impacted, and the profound meaning embedded in its legacy for both Indigenous communities and the descendants of the enslaved.