



BEYOND POSTMEMORY

March 2026

Conferences & Events

"DAYS OF WAR" BY SIMONE DA DALT

Last Friday, 13 March, we had the pleasure of welcoming Simone Da Dalt, who delivered the talk "Days of War." He presented insights from his latest publication, the article "The War on Display," included in the catalogue Days of War. In his talk, Da Dalt offered a cross-analysis of two Great War artists: Luigi Marzocchi and Heinrich Vogeler.

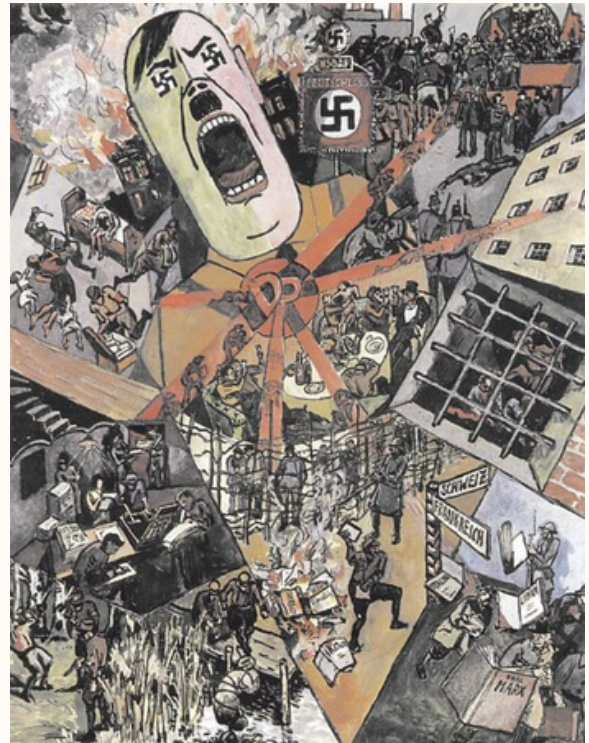
Da Dalt highlighted the importance of stereoscopy in shaping the formal composition of photography and its impact on the visual representation of the First World War, particularly in the work of Italian photographer Luigi Marzocchi. As Da Dalt explained, Marzocchi's images reveal the total character of the Great War by showing how the conflict permeated the lives of both combatants and civilians. His work underscores the war not only as a military confrontation but also as a phenomenon that transformed all aspects of social life.



Chain type stereoscope for different formats by Mattey
Source: [Virtual Stereoscopic Museum](#)



Da Dalt then turned to the artistic background of German painter Heinrich Vogeler. The talk examined Vogeler's engravings, produced during the second phase of his artistic career, when he enlisted as a volunteer with great enthusiasm. However, after becoming deeply disillusioned by the horrors and injustices of war, Vogeler addressed an open letter to Kaiser Wilhelm II, later published under the title *Märchen vom lieben Gott*.



Das Dritte Reich (1934)
Heinrich Vogeler

This act led to his discharge from military service and subsequent internment in a psychiatric hospital. In the post-war years, Vogeler's political engagement profoundly reshaped his art, resulting in a drastic stylistic shift and a strong commitment to Communism and anti-Nazism.

After his talk, Simone Da Dalt engaged in a Q&A session with the audience, where he shared his experience as a curator of the Days of War catalogue and reflected on the influence of these artists on visual renditions of current conflicts.

PALESTINE: CULTURE, IDENTITY AND HERITAGE

BY DR ENAS HAMIDI

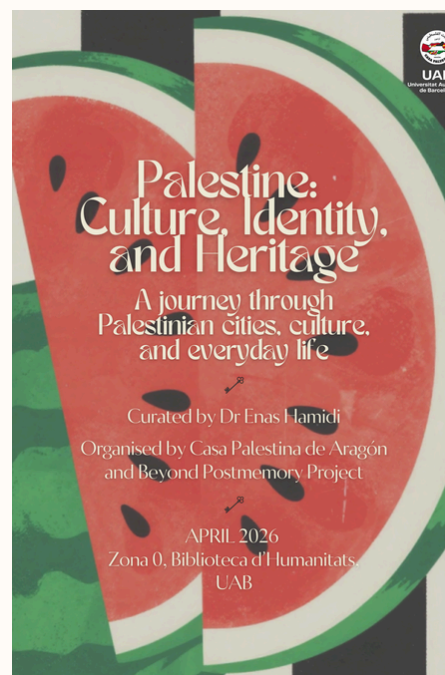
WITH THE COLLABORATION OF CASA PALESTINA DE ARAGÓN

The Beyond Postmemory project, in collaboration with Casa Palestina de Aragón, and under the curatorship of Dr Enas Hamidi, has set up an exhibition in the UAB Humanities Library that will be open for visitors during April 2026.

The exhibition is designed as a cultural journey through several Palestinian cities, allowing visitors to explore the diversity of Palestinian heritage, landscapes, traditions, and everyday life.

Instead of presenting Palestine as a single narrative, the exhibition highlights the unique cultural identity of different cities and regions.

In alignment with the university's mission of fostering cultural diversity, global awareness, and academic exchange, the exhibition introduces the university community to Palestinian cultural heritage and traditions through visual, artistic, and educational materials in order to promote intercultural dialogue and mutual cultural understanding among students, researchers, and academic staff. By presenting diverse aspects of Palestinian art, literature, and historical narratives that highlight the richness of Palestinian cultural identity, the installation creates an engaging educational experience that encourages visitors to reflect on cultural heritage, identity, and the role of culture in shaping societies.



UAB REFUGEE PROGRAMME INSTITUTIONAL EVENT

One of our MA students, Hanadi Abu Jazar, took part in an institutional meeting hosted by the Rector of the Universitat Autònoma de Barcelona, Javier Lafuente. The event took place on 25 March 2026 and was organised by the General Secretary, Esther Zapata, together with the Director of the Fundació Autònoma Solidària (FAS), Jordi Prat. The meeting aimed to delve into the academic and personal circumstances of the fellows of the UAB Refugee Programme.

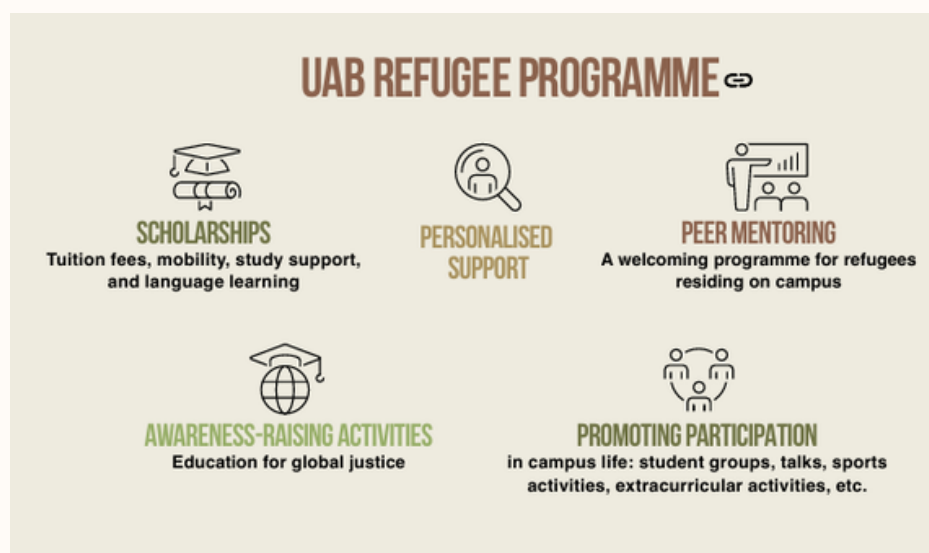


The meeting served as a space for students to articulate the academic, social, and personal challenges they encounter as participants in the programme. They placed particular emphasis on the need to expand institutional resources and strengthen solidarity networks across Spanish universities with the Palestinian academic community.

Rector Lafuente expressed his commitment to conveying these concerns to peer institutions within the framework of CRUE Spanish Universities, highlighting the UAB's willingness to promote collaborative measures between European and Palestinian institutions and address the needs identified by the students.



The UAB has undertaken several solidarity initiatives in recent years and has issued institutional statements advocating for peace in the Middle East and condemning the ongoing violence in Palestine. Among its actions, the university highlights the #UABRefugee Scholarships Programme, which supports the studies of individuals who have been forced to interrupt their education due to armed conflict. The programme enables affected students—whether residing in Palestine or living as refugees in neighbouring countries—to continue or resume their academic training at the UAB.



Lines of action of the UAB Refugee Programme
Click on the image to know more about the initiative!

In this context, our research project is also strongly committed to supporting refugee students and to contributing, in whatever ways we can, to a more supportive, and genuinely inclusive academic community.



Call for Papers

II INTERNATIONAL CONFERENCE MYTH AND DRAMA: CRISES, BORDERS, OTHERNESS

SS CYRIL AND METHODIUS UNIVERSITY
EUROPEAN NETWORK FOR DRAMA IN TRANSLATION

The Second International Conference on Myth and Drama will be held on **27 - 28 October 2026** in **Skopje**. This year's edition bears the subtitle *Crises, Borders, Otherness*, thereby directing the thematic focus toward newly emerging global and local constellations, as well as toward intensified academic debates on liminality, configurations of identity, and forms of otherness. The aim of the second edition of this interdisciplinary conference—bringing together dramaturgical and teatrological approaches with philological, anthropological, philosophical, historical, gender, and other perspectives—is to examine the relations between myth and drama from antiquity to the present, with particular emphasis on issues that have emerged as especially relevant and urgent.

At the same time, the questions of crises, borders, and otherness—which today appear particularly relevant and whose challenges we seek to address—have always stood at the centre of the creative—both poetic and political—interpretations and reinventions of the cosmos, the world, and the human being as represented through myth and drama. These three thematic nodes are inscribed in the very poetics and function of myth and drama, for it is precisely through narrative and performative shaping that moments of rupture, liminal states, and encounters with the Other are articulated as constitutive points of cultural and social self-reflection.



SUGGESTED THEMES AND TOPICS

1. Crises

- a. Myth and Drama in the Face of Crisis
- b. The Crisis of Myth and Drama
- c. Political Mythologies, Critical Dramaturgies
- d. Comic Subversions and Travesties of Myth as a Response to Crisis
- e. Myth and Drama in the Age of Artificial Intelligence
- f. Digital Mythologies

2. Borders

- a. Transgressions, Travesties, and Hybridisations
- b. Translation, Adaptation, and Intercultural Circulation of Myths
- c. Representations and Reconsiderations of Borders in Myth and Drama
- d. (De)construction of Borders and Identities in Myth and Drama
- e. The Body as Border (Gendered, Racial, Political, Symbolic)
- f. Myths/Dramas of Exile, Migration, and Wandering

3. Otherness

- a. Figures of Otherness in Myth and Drama: the Deity, the Woman, the Stranger, the Migrant, the Elder, the Monster, the Animal...
- b. Monsters, Strangers, and Marginals
- c. Comedy and Otherness: the Other as a Comedic Agent
- d. Comic Subversions and Decolonisations of Myth
- e. Posthumanism, New Technologies, and Digital Reinventions of Myth
- f. Divine, Animal, and Technological Otherness

GUIDELINES

- Abstracts of 250 words, including the author's name, affiliation, title of the paper, and keywords.
- Deadline: **30 May 2026** to **mit_drama@iml.edu.mk**
- Notification of acceptance: 15 June 2026





INTERNATIONAL CONFERENCE ON TRANSCULTURAL ADAPTATIONS: LITERATURE BEYOND BORDERS AND TOWARD PEACE

UNIVERSITY OF THE BALEARIC ISLANDS (SPAIN)
ONLINE, 19 JUNE 2026

In recent years, filmmakers across the globe have increasingly turned to literary works as sources for cinematic adaptation. As Linda Hutcheon argues in *A Theory of Adaptation* (2013), adaptation is not a modern phenomenon but part of a long-standing artistic tradition, involving “extended, deliberate, announced revisitations of a particular work of art” (170). Such processes are shaped not only by aesthetic and economic considerations, but also by legal frameworks, cultural capital, and the ideological or political motivations of adaptors (86-94).

This international conference aims to examine the transcultural dimensions of adaptation, focusing on how narratives are reshaped as they move across languages, cultures, and national contexts. At a historical moment marked by geopolitical tensions and challenges to democratic values, it is particularly important to consider how transcultural adaptations foster intercultural understanding, dialogue, and exchange.

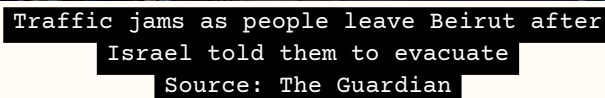
We invite contributions that explore transcultural adaptations, with particular attention to their cultural, historical, and political contexts, as well as their role in fostering intercultural dialogue.

GUIDELINES

- Abstracts of 250 words, including a 100-word bio note with the author’s name, affiliation, contact information, and relevant publications or research projects.
- Deadline: **30 April 2026** to **zahra.nazemi@uib.es**
- Registration is free of charge. A selection of papers will be considered for publication in an edited volume following the conference.

A film strip showing three frames of a scene. The first frame shows a car parked on a street with a person running towards it. The second frame shows the car moving forward. The third frame shows the car parked again with the person running away from it. The film strip has sprocket holes on the left and right sides.

The US-Israel war on Iran, which began on 28 February 2026, has already caused economic, political, and humanitarian chaos. The conflict has further expanded to neighbouring states, including the UAE and Lebanon. Israel ordered mass evacuations in the latter state and later launched strikes in southern Beirut, an area where more than half a million people live. The Israel Defence Forces carried out the attacks in an alleged attempt to neutralise Hezbollah targets, where hospitals and government ministries are coincidentally located.



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These events have raised serious concerns about the legality of the conflict. Over 100 US-based international law experts, professors, and practitioners have published an open letter to condemn the missions carried out in the Middle East, arguing that

The initiation of the campaign was a clear violation of the United Nations Charter, and the conduct of United States forces since, as well as statements made by senior government officials, raise serious concerns about violations of international human rights law and international humanitarian law, including potential war crimes.

The letter includes four major preoccupations: just ad bellum concerns, concerns about violations of international humanitarian law, concerns about rhetoric and threats from senior officials, and concerns about institutional safeguards against further violations. The conflict, they highlight, is gravely harming civilians, the environment, and the global economy, as well as it is degrading the rule of international law.

Access to gas has become more expensive during the first month of the conflict. The Philippines, a state heavily dependent on imported fuel to keep its power plants running, declared the state of national energy emergency due to a lack of energy supply. On 20 March, the government declared the country had only 45 days of fuel stock. Nepal encounters a similar situation. The Himalayan nation does not have national access to oil wells or other sources of fossil fuel, and has issued a cut in the working week from six to five days for government offices and educational institutions to cope with the energy crisis.



In response to this suffocating state of affairs, the US President released a threat to Iran on his platform, Truth Social:



Iranian embassies across the globe responded with mocking messages on social media. Earlier, on March 21, President Trump had already threatened to attack Iran's power plants if the Strait of Hormuz was not opened within the upcoming 48 hours. This deadline was postponed for another five days, as the President claimed negotiations with Iranian authorities were fruitful, which Iran has denied.

Due to this erratic behaviour, US authorities, like Senator Chris Murphy, have suggested invoking the 25th Amendment, which allows the vice president and a majority of the Cabinet to declare a president unfit to discharge their duties. The measure has never been used before, and it is unlikely to be during Donald Trump's presidency.



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DEATH PENALTY FOR PALESTINIANS IN ISRAEL

On March 30, the Israeli parliament passed a law that imposes the death penalty on Palestinians convicted of lethal terror attacks. The bill stipulates that Palestinians convicted in Israeli military courts of carrying out deadly assaults that are considered acts of terrorism are to be hanged within 90 days, with a possible postponement of a maximum of 180 days. The law targets Palestinians by securing the death penalty only for those who committed acts of terror intending to "negate the existence of the state of Israel." The death penalty was pushed by the far-right party minister of National Security, Itamar Ben-Gvir, and approved in the Knesset by 62 votes to 48, with the supporting vote of PM Benjamin Netanyahu.

The legislation has drawn sharp criticism from opponents, who warned about the law's breaching of international law, and from human rights organisations in Israel. Because it is a punitive legislative measure that perpetuates racism and violence against Palestinians, the Association for Civil Rights in Israel has filed an appeal against the bill with Israel's Supreme Court. UN experts, the EU, and Amnesty International have also condemned the proposal, since it is discriminatory against Palestinians, breaches the right to life and violates the prohibition of torture. Palestinian president Mahmoud Abbas categorised the law as a measure to undermine Palestinian's steadfast resistance, fight for freedom and independence.



A noose-shaped lapel pin worn by far-right lawmakers in the Otzma Yehudit party, signaling support for the death penalty bill

Source: The Times of Israel



Palestinian and Israeli activists gather at a protest in December against the then-draft law that would mandate the death penalty for Palestinians convicted of killing Israeli citizens, near Beit Jala in the Israeli-occupied West Bank
Source: Al Jazeera

Despite the gravity of the bill and its ethical implications, the Israeli chamber erupted into celebratory cheers and toasts as soon as the law was approved. To support and commemorate the passing of the legislation, its far-right lawmakers in the Otzma Yehudit party designed a noose-shaped lapel pin. The opposition stated this symbol is maiming the already damaged image of Israel and Democratic Party chief, Yair Golan, noted the dictatorial implications behind the usage of death imagery to convey political strength.

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Don't Miss...

NARRATIVES DE LA DIÀSPORA PALESTINA ISABELLA HAMMAD

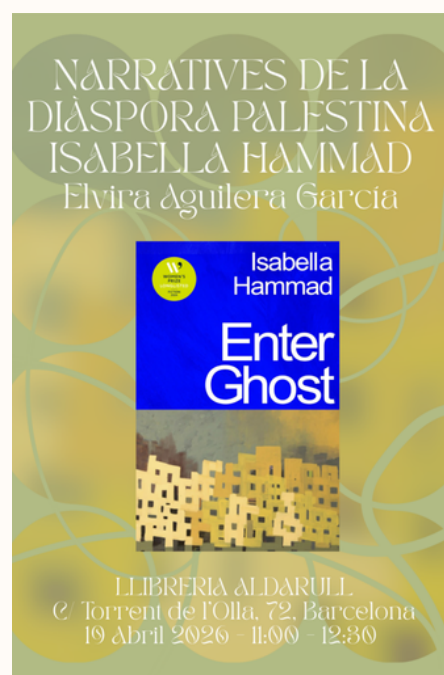
BY ELVIRA AGUILERA GARCÍA

SAVE THE DATE

**Narratives de la Diàspora
Palestina. Isabella Hammad**

19 April 2026, 11:00-12:30

**Llibreria Aldarull, C/ Torrent
de l'Olla 72, 08012, Barcelona.**



Elvira Aguilera García, FPI-funded doctoral candidate at UAB, will be delivering a talk titled "Narratives de la Diàspora Palestina. Isabella Hammad" at Llibreria Aldarull on Sunday, 19 April 2026. The session will focus on Isabella Hammad's most recent novel, *Enter Ghost* (2024).

During the talk, Elvira Aguilera will introduce the author and provide a historical contextualisation of Palestine and Israel's settler-colonial project in Palestine since the British Mandate, establishing a critical framework for the presentation and analysis of the novel. Following the discussion, participants will engage in a collective reading of selected excerpts from the text, which will then be examined and discussed in depth.

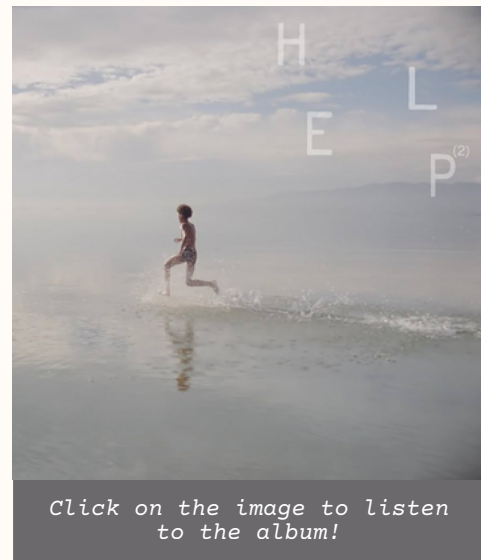




HELP (2)

WAR CHILD RECORDS

HELP(2) is a brand new collaborative album, inspired by the landmark 1995 release 'HELP', which brings music lovers together in support of War Child's vital work delivering immediate aid, education, specialist mental health support, and protection to children affected by conflict around the world. HELP(2) carries forward the spirit of the original 'HELP' album and was



brought to life through a close collaboration with Abbey Road Studios, recorded predominantly across one extraordinary week in November 2025. Under the stewardship of acclaimed producer James Ford as Executive Producer, HELP(2) features an incredible line-up of contributors including Anna Calvi, Arctic Monkeys, Arlo Parks, Arooj Aftab, Bat For Lashes, Beabadoobee, Beck, Beth Gibbons, Big Thief, Black Country, New Road, Cameron Winter, Damon Albarn, Depeche Mode, Dove Ellis, Ellie Rowsell, English Teacher, Ezra Collective, Foals, Fontaines D.C., Graham Coxon, Greentea Peng, Grian Chatten, Kae Tempest, King Krule, Nilüfer Yanya, Olivia Rodrigo, Pulp, Sampha, The Last Dinner Party, Wet Leg and Young Fathers, amongst other musicians, engineers, mixers and producers.

All proceeds from this album support War Child UK to protect, educate, and stand up for the rights of children living through conflict around the world.





COGNITION, CULTURE, AND POLITICAL MOMENTUM: BREAKING DOWN THE SILOS IN COLLECTIVE MEMORY RESEARCH

EDITED BY ASTRID ERLI AND WILLIAM HIRST

This collection of essays aims at breaking down the silos in multidisciplinary research on collective memory. Edited by a cognitive psychologist and a scholar of literature, culture, and media, it brings together diverse disciplines working on memory in the space between cognition and culture—from cognitive, social, and cultural psychology to psychoanalysis, history, literary history, media studies, sociology, and the big data sciences.



The book offers concise chapters written in a highly accessible style by leading experts in the field of memory studies. It is arranged into seven sections, each showcasing existent work on a key topic of collective memory research: memory across the mind and the wild; generation and memory; national and transnational memory; narrative, emotion, and memory; media and big data; conflict and commemorative culture; future thinking and transformative memory. Each chapter makes explicit its disciplinary background assumptions, methods, aims, and open questions, thereby underscoring both the potentials of different types of memory research as well as their limitations. This volume offers a foundation on which to build bridges between the silos that the many disciplines studying memory still occupy, preparing the ground for greater interdisciplinarity in memory studies.