



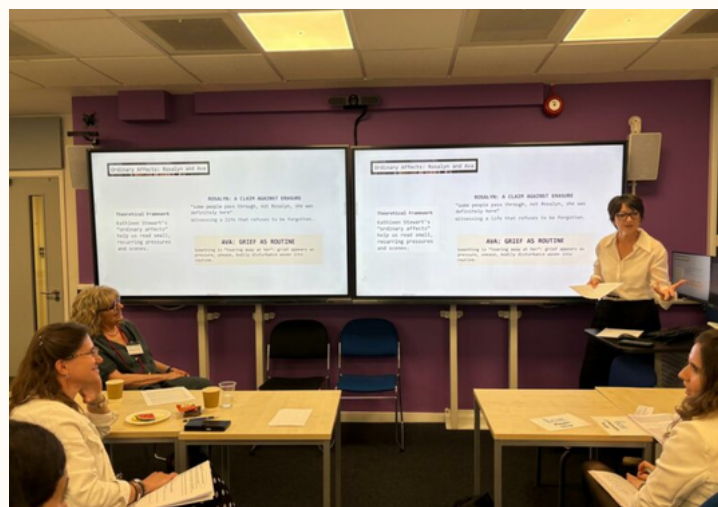
BEYOND POSTMEMORY

June 2026

Conferences & Events

CRISTINA PIVIDORI AND CHRISTINA HOWES PRESENT AT THE "PLACE OF MEMORY" CONFERENCE

Cristina Pividori and Christina Howes participated in the Place of Memory and Memory of Place Conference held at Birkbeck, University of London, on 20-21 June 2026 with the paper "In the Shadow of War: Classed Postmemory and Affective Domesticity in Beverly Gologorsky."



Their joint paper examined Beverly Gologorsky's fiction through the concept of classed postmemory, arguing that the transmission of war is not only generational but also social and material, shaped by working-class recruitment, precarious labour, and gendered networks of care. Reading *The Things We Do to Make It Home* (1998) alongside *Stop Here* (2013), they explored how Gologorsky relocates the afterlives of war to domestic and para-domestic spaces, where conflict becomes embedded in ordinary life.





The paper argued that, in Gologorsky's work, domestic spaces are not just refuges from violence but places where the afterlives of conflict take shape. Drawing on work on classed war writing (Paul Fussell, 1983), domestic space (Susan Fraiman, 2012; Mary Favret, 2010), affect (Kathleen Steward, 2007; Laurent Berlant, 2011) and memory (Marianne Hirsch, 2012), Pividori and Howes read these everyday spaces as vernacular memoryscapes, where grief, vigilance and care accumulate in recurring gestures and routines.



Their presentation contributed to wider discussions on memory, class, gender, and the home front, showing how Gologorsky's fiction makes visible the working-class communities that continue to live, literally and figuratively, in the shadow of war.





ELVIRA AGUILERA AT THE 12TH ANNUAL AHM CONFERENCE

From 17 to 19 June, the University of Amsterdam hosted the annual conference of the Amsterdam School for Heritage Memory and Material Culture. This year's edition focused on "Unsettling Heritage & Memory Futures: Decolonial Trajectories between Crisis & Possibility."



Elvira Aguilera, FPI-funded doctoral candidate of the Beyond Postmemory Project, presented her paper **"Material Heritage in Palestinian Diasporic Fiction: Homes, Objects, and the Afterlives of Dispossession in *Enter Ghost*."** In her intervention, Aguilera focused on Isabella Hammad's novel *Enter Ghost* (2023) and the prominence of materiality in Palestinian diasporic Anglophone fiction, given the cyclical practices of dispossession and erasure of Palestinian social and material structures.

Throughout her presentation, Elvira Aguilera engaged with Maldonado-Torres' account of "coloniality of being" (i.e. the effects of colonial power relations on lived experience, language, and understanding of one's existence) and proposed an analysis of narrative moments in which human and non-human matter intra-act and become entangled (Barad, 2007), tracing the lived and inherited experience of settler colonialism, the consequences of such coloniality of being, as well as the processes of (post)memorial navigation (Hirsch, 2012) and resistance that the characters pursue.



Elvira Aguilera introduced and analysed an excerpt from the novel, the scene in which *Enter Ghost*'s protagonist visits her pre-Nakba family home, as well as recurring references to objects from the characters' houses, showing how interactions between human and other-than-human matter co-produce memory and identity (Fox and Alldred, 2018).

By drawing on Karen Barad's concept of intra-action and Ann Rigney's approach to new materialisms through cultural memory studies, Aguilera's literary analysis delves into the material traces of Palestinian heritage that "triggers memory by materialising and siting it" (De Cesari, 2019, p. 19), and it shows how these material traces as contested heritage mediate the ongoing operations of settler-colonial power.



Isabella Hammad and her novel *Enter Ghost* (2024)



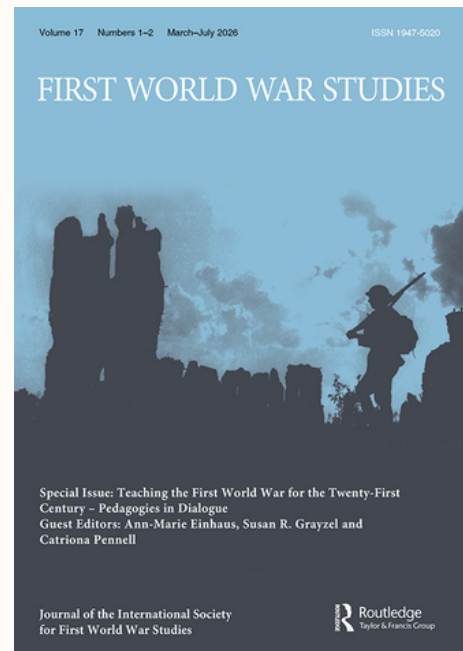


Publications

A DIALOGUE ON TEACHING WAR IN FIRST WORLD WAR STUDIES

BY CRISTINA PIVIDORI AND ANDREW FRAYN

Cristina Pividori has recently published her article, "From the First World War to Iraq: Teaching War and Conflict through Contemporary Literature and Culture - A Reflective Essay and Response", in the special issue Teaching the First World War for the Twenty-First Century: Pedagogies in Dialogue, guest edited by Ann-Marie Einhaus, Susan R. Grayzel, and Catriona Pennell.



The piece began with Pividori's reflection on teaching war and conflict through contemporary literature and culture in our MA programme, and on how more recent texts can help students think about the long legacies of the First World War. It also considers broader questions that are central to her teaching and to the research carried out by the Beyond Postmemory research project: memory, trauma, ethics, representation, and the difficulty of speaking about war from the present.

The article can be downloaded free of charge here: "From the First World War to Iraq: Teaching War and Conflict through Contemporary Literature and Culture - A Reflective Essay and Response"

News

RACIST HAVOC IN NORTHERN IRELAND

After a video of a Black man assaulting a white man went viral online, racist riots broke out across Northern Ireland. Although rapid legal action against the attacker was taken, vigilante groups organised arson attacks targeting the homes and vehicles of migrant families. The victim's family, after he lost an eye and sustained serious injuries to his neck and face, issued a public statement condemning the violence and unrest.

Far-right figures, including Elon Musk and Tommy Robinson, used social media to show support for the riots and spread xenophobic narratives, claiming that immigrants and refugees were taking houses, imposing foreign customs, and committing crimes with the police's complicity.



Riot police watch protesters near Newtownabbey,
in Belfast.

[Peter Morrison]

Source: Al Jazeera



Fearing further attacks, African- and Arab-owned businesses closed their premises and sent their employees home. The Belfast Islamic Centre cancelled prayers and advised worshippers to remain indoors.



Members of Belfast's Sudanese community left work early - and many aren't venturing out of their homes.

[PA]

Source: The Guardian

While some demonstrations remained peaceful and eventually dispersed, others escalated into targeted attacks on the homes and businesses of minority communities. In some cases, groups organised informal patrols, demanding that dark-skinned individuals show identification and justify their presence in Belfast.





Protesters chanted Islamophobic and xenophobic slogans and set fire to properties. At the same time, some participants treated the events with a disturbing sense of normalcy, drinking and taking photos amid the violence. Fire services received 256 emergency calls and responded to 62 incidents.



The sight of men and boys with dark clothing and covered faces posing as defenders of their communities echoed the Troubles.
[Paul Faith/AFP/Getty Images]
Source: The Guardian

These incidents echo earlier episodes in Northern Ireland's history. In 1969, mobs carried out arson attacks against Catholic homes. According to Patrick Corrigan, Northern Ireland director of Amnesty International, the current unrest has developed over the past three years, during which far-right groups have repeatedly organised violent actions, particularly in the summer months. UK minister Ruth Anderson stated that the attacks have left a total of 27 people homeless.





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(DIS)AGREEMENTS AMID WAR IN WEST ASIA

At the beginning of June, the ceasefire between the United States, Israel, and Iran hung on a very thin thread. Israel's attacks on Lebanon, whose cessation is one of Iran's key conditions for agreement, continue. Also, the US and Iran exchanged further attacks, and President Trump threatened to restart full-scale conflict. Still, by the end of the month, the efforts to arrange a trilateral ceasefire culminated in the signature of an agreement between Israel and Lebanon.

Although Lebanese President Joseph Aoun has stated that he envisions the pact as the initiator for displaced civilians to return to their homes under the sovereignty of the Lebanese state, this agreement does not force Israel to withdraw from the occupied southern Lebanon. Hezbollah, who was not present in the talks and negotiations, has insisted that Israel should leave Lebanon unconditionally and has refused to disarm before Israel abandons the occupied territory.



US Secretary of State Marco Rubio, centre, speaks with Lebanese ambassador Nada Hamadeh at the State Department in Washington, DC, on June 26

[Ken Cedeno/Reuters
Source: The Guardian]



Despite the agreement, experts warned that the US-Iran conflict was likely to escalate, and a few days after the signing of the peace agreement, both nations traded strikes. The US accused Iran of violating the pact by attacking ships; however, Iran argues that it was the Americans who breached the agreement because sailing violated the rules for navigating the Strait of Hormuz.

Violence has not ceased. On 28 June 2026, Israel triggered a massive explosion in Majdal Zoun, a village in southern Lebanon, where the Israeli military has claimed to have destroyed a Hezbollah tunnel. Currently, Israel occupies 6% of Lebanese territory and has killed 4,257 and wounded 12,000 more people since 2 March, when the war intensified. The most visible consequences of the conflict are the erasure of entire Lebanese towns, devastating both natural and urban landscapes. Israel has used this tactic of destruction in Gaza before, and the same mental health issues are arising, which can only be healed through peace and reconstruction.



Civilians stand outside their homes destroyed in Naqoura, southern Lebanon, in February 2025 [Raghd Waked/Al Jazeera]
Source: Al Jazeera





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Don't Miss...

ART, GUERRA I MEMÒRIA

ADQUISICIÓ SIM, EL DIBUIX I LA GUERRA

MUSEU NACIONAL D'ART CONTEMPORANI, BARCELONA

From 7 May, the Museu d'Art Contemporani de Catalunya (MNAC) is exhibiting two collections on war art. The exhibitions include drawings from the Spanish Civil War and focus on the experiences of soldiers on the battlefield, as well as on the solidarity and camaraderie amongst the combatants.



*José Luis Rey Vila,
'La mort del milicià'*

For the past few years, the MNAC has focused on artistic creation during the Civil War. This has resulted in acquisitions such as the Helios Gómez collection in 2025 and the Sim collection in 2024, which includes almost a hundred drawings by the artist José Luis Rey Vila, Sim.

This selection is dominated by quick, vigorous sketches, usually in pencil or charcoal. Unlike his more colourful works, those in this collection are characterised by a more neutral and austere style, with minimal touches of colour. With a quick and often sketchy stroke, Sim captures the gestural movements of the various agents of the conflict, and creates a mosaic that could be applied to any war: the soldier's martial bearing, the fighting on the battlefield, the chaos of the bombardment, or the civilian population in retreat.





SAFE PASSAGE

EVELYN IRITANI

An untold story of idealism, betrayal, and behind-the-scenes American-Japanese contacts in World War II. In the fall of 1943, during some of the Pacific theater's bloodiest battles, the United States and Japan pulled off a diplomatic coup—the exchange of civilians caught on the wrong side of the battlefield after Pearl Harbor. Nearly fifteen hundred Allied civilians trapped in Asia, mostly Americans, sailed through dangerous waters to an Indian port city where they were traded for an equivalent number of Japanese immigrants and their families sent from the Americas. The fate of the more than ten thousand Americans left behind rested on the success of this endeavor.

In *Safe Passage*, the award-winning journalist Evelyn Iritani reveals the herculean efforts of the American diplomat James Keeley to engineer these wartime exchanges despite great resistance from within and outside his government; the shipboard conflicts among passengers, including missionaries, revelers, and sharp-tongued journalists; and the moral compromises involved in securing their safe passage. Faced with too few bodies to trade and desperate to free Americans from perilous conditions, the United States uprooted and repatriated Japanese citizens of Latin America, sometimes against their will, while Japanese imprisoned in camps, many of them American citizens, were forced to choose between expulsion to a war zone or an uncertain future behind barbed wire. The result is a revelatory account of the hurdles to pursuing humanitarian action in wartime.

