

## **Notes on Contributors**

**Shadia Abdel-Rahman Téllez** graduated in English Studies and in the Master's Degree in Gender and Diversity at the University of Oviedo with a final dissertation about narrativity and embodied subjectivity in literary representations of child sexual abuse and trauma. She is currently a PhD candidate in the Gender and Diversity Programme at the University of Oviedo and her research interests include Medical Humanities, illness narratives, phenomenological philosophy and disability studies. More specifically, her thesis examines literary representations of chronic pain and disability in contemporary literature by women. Her academic publications include "The Embodied Subjectivity of a Half-Formed Narrator: Sexual Abuse, Language (Un)formation and Melancholic Girlhood in Eimear McBride's *A Girl is a Half-Formed Thing*" (*Estudios Irlandeses*, 2018) and "Talking Bodies: Sexual Abuse, Language, Illness and Dissociation in Camilla Gibb's *Mouthing the Words*" (*Atlantis*, 2018). She is currently working on an essay about urban space and agoraphobia.

**Anna Adamowicz** was born in Lubin in 1993 and currently lives in Wrocław. She is a medical laboratory scientist, poet, and author of two volumes of poetry: *Wątpia* (2016) and *Animalia* (2019). She was nominated for one of the most important Polish literary awards—Gdynia Literary Prize—in 2017. Her work has been published in numerous Polish literary and cultural magazines, such as *Przekrój*, *Dwutygodnik*, *artPapier*, and *Zeszyty Literackie*.

**Máximo Aláez Corral** lectures and researches in the field of Arts and Humanities at the University of Oviedo. He obtained his PhD degree in Gender and Women's Studies in 2013. He also holds BAs in Fine Arts (2001) and in English Studies (1996). His current research focuses on the interconnections and intersections of visual art, performance art and literature in contemporary female writers and artists such as Nan Goldin, Cindy Sherman, Gillian Wearing, Margaret Atwood, and Nuala Ní Chonchúir. The link between art and the representation of disease is another important field of interest for

him. His recent publications include two monographs on the visual representation of the female body and on the representation of symbolic violence against women in the work of contemporary women artists (published in 2011 and 2018, respectively), as well as the translation into Spanish of Nuala Ní Chonchúir's collection of short stories, *Nude* (2009) (*Desnudo*, KRK, 2017).

**Isabel Alonso-Breto** is a lecturer in Postcolonial Studies at the University of Barcelona. Her research has explored the work of authors of Caribbean, South Asian, African and Canadian origin, in recent years focusing on the work of Sri Lankan writers. She is an occasional translator and writer: She has just concluded the translation into Spanish of an anthology by Tamil Sri Lankan poet Cheran, soon to be published by Editorial Navona, and has published short stories in a number of journals. A poetry lover, she recently edited issue number 5 of the journal *Blue Gum*, devoted to poetry in several languages. In 2017 she was diagnosed with breast cancer. At present she is a survivor, and she hopes to go on being one for a long, long time.

**Kate Antosik-Parsons** is an art historian and researcher at National College of Art and Design, Dublin, on the L'Internationale "Our Many Europes" project examining performance art in Ireland in the 1990s. She is also a research associate of the Humanities Institute, University College Dublin. Kate has published on gender and sexuality in contemporary Irish art, including essays on Amanda Coogan, Áine Phillips, Alanna O'Kelly. Recent writing includes "The Embodied Politics of Women's Sexual and Reproductive Politics in Irish Art and Visual Culture" in *Reproductive Justice and Sexual Rights: Transnational Perspectives* (2019) and the co-authored essay (with Niamh McDonald, Karen E. Till, Gerry Kearns and Jack Callan) "Campaigning for Choice: Canvassing as Feminist Pedagogy in Dublin Bay North" in *After the 8<sup>th</sup>: Implications and Futures* (Forthcoming, Jan. 2020).

**Monika Glosowicz** is Assistant Professor at the University of Silesia. She graduated from the Interdepartmental Individual Studies in Humanities of the University of Silesia and from the European Masters in Women's and Gender Studies (Utrecht University and University of Granada) within the Erasmus Mundus programme GEMMA, and holds PhDs from the Universities of Silesia and Oviedo. She has published *Maszynerie afektywne. Literackie strategie emancypacji w najnowszej polskiej poezji kobiecej* (IBL PAN, 2019) and co-edited the volumes *Imagined Geographies. Central European Spatial*

*Narratives between 1984 and 2014* (IBL PAN, 2018) and *Dyskursy gościnności. Etyka współbycia w perspektywie późnej nowoczesności* (IBL PAN, 2019), as well as a special issue of the journal *Central Europe* (2017, vol. 15)—*The Central European Archeology of Knowledge: Exploring Polish and Ukrainian Literature (1989–2014)*.

**Luz Mar González-Arias** is Senior Lecturer in the English Department at the University of Oviedo. Her research is primarily in the areas of body theory and Medical Humanities, as applied (mainly, but not exclusively) to the work of contemporary Irish women poets and visual artists. Publications include a chapter on Ireland in *The Routledge Companion to Postcolonial Studies* (2007), and her essay on PTSD “Impossible Returns: The Trope of the Soldier in Celia de Fréine’s Poetry” (*Irish University Review*, 2018); She has contributed to the volume *Animals in Irish Literature and Culture* (Palgrave, 2015) with her essay “A pedigree bitch, like myself: (Non)Human Illness and Death in Dorothy Molloy’s Poetry”, and to *The Nordic Irish Studies Journal* with her piece “Ageing Iconography: Non-normative Representations of the Irish Maternal Bodies” (2018). She is the editor of *National Identities and Imperfections in Contemporary Irish Literature: Unbecoming Irishness* (Palgrave, 2017), and is currently working on a book-length monograph on the life and poetry of Dorothy Molloy. In 2016 and 2017 Luz Mar González-Arias curated the performances and exhibition of Amanda Coogan at the Niemeyer Centre (Avilés, Asturias).

**Dilek Mentese Kiryaman** graduated from Ege University in 2010 with a major in English Language and Literature. Currently, she is a research assistant and PhD candidate at Ege University, in the English Language and Literature Department, where she completed her MA thesis entitled “The Industrial Novel: *Shirley*, *Hard Times* and *North and South*”. Her academic interests are in the fields of identity studies, multiculturalism, post-colonial theory and Victorian literature. Her recent publications include “Humour and Transnational Identity in Andrea Levy’s *Fruit of the Lemon*”, “Reversing the ‘Self’ and ‘Other’: Humour and Horror in Bernardine Evaristo’s *Blonde Roots*”, “Corporeality and Fragmentation in Kazuo Ishiguro’s *Never Let Me Go*”, and “Reaching a Sense of Belonging in Bernardine Evaristo’s *Lara: A Journey into Past Traumas*”.

**Alina Mitek-Dziemba** is Assistant Professor in the Department of Comparative Literature at the University of Silesia and a translator of academic texts into Polish. She teaches many subjects at both undergraduate and postgrad-

uate levels, including translation studies, religion, comparative literature and philosophy. She is the author of *Literature and Philosophy in Pursuit of the Art of Living: Nietzsche, Wilde, Shusterman* (2011; in Polish), as well as the editor of the anthology *The Tree of Knowledge: Post-Secularism in Translations and Commentary* (2012), and of two bilingual collections of essays (in Polish and English): *The Ties of Community: Literature, Religion, Comparative Studies* (2013) and *Polytropos: Tracing Tadeusz Ślawek's Paths* (2016). In her research she explores the intersections of comparative literature, ecocriticism, environmental aesthetics, animal studies, somaesthetics and post-secular thinking. She is currently working on a project concerned with the poetic ecotheologies of David Herbert Lawrence. She is also engaged in the animal movement, organising talks and conferences on the topic of human and animal co-existence, with a particular emphasis on its relationship to religion.

**Jakub Skurtys** is a doctoral candidate in the Department of the History of Polish Literature After 1918 at the University of Wrocław, and a literary historian and critic. He is interested in avant-garde literature and recent poetry as well as in the connections between economics and literature. He is currently at work on a study of the works of Adam Ważyk. His publications include articles about modern literature and the history of avant-garde and neo-avant-garde in *Wielogłos, Śląskie Studia Polonistyczne, Przestrzenie Teorii* and *Pamiętnik Literacki*. He is co-editor of *Tajne Bankiety* (2014), a volume of essays about poetry. His book *Wspólny mianownik*, devoted to Polish poetry after 2010, will be published later in 2019.

**Justyna Stępień** is Assistant Professor in Literary and Cultural Studies in the English Department at the University of Szczecin. She is the editor of *Redefining Kitsch and Camp in Literature and Culture* (2014) and the author of *British Pop Art and Postmodernism* (2015). Her research interests encompass the transmediatisation of cultural productions, aspects of everyday aesthetics, and posthuman body politics analysed from a transdisciplinary perspective. She has published essays on popular culture, postmodern literature, film and the visual arts, combining her interests in philosophy and critical theory. She is member of The Posthuman and Art Research Group, an ongoing network comprised of ten scholars, artists and curators from across Europe and North America.

**Lynn Suh** is a writer and translator originally from Boston, Massachusetts. He's been living in Krakow for the past eight years. His poems, essays and translations have appeared in various publications in Europe including Berlin Quarterly, *biBLioteka* and *Kontent*. Apart from his literary activities, he is a member of a cowboy band in Krakow called The Razcals.

**Kelley Swain** is a poet, novelist, and critic specialising in Medical and Health Humanities. Originally from Rhode Island, she lived in London for a decade before moving to rural Oxfordshire. She reviews books, theatre, exhibitions and music for *The Lancet* journals. Her first collection of poetry, *Darwin's Microscope*, is enjoying a 10<sup>th</sup> anniversary edition in 2019 with an accompanying song cycle, *Endless Forms Most Beautiful*, debuting at the Oxford Lieder Festival.

