

## Contributors

**Catherine Bouyoux Barthélémy** is Lecturer in English at the University of Cergy-Pontoise, France. She completed her doctoral dissertation ‘Les petits partis politiques en République d’Irlande: 1922-1989’ at the University of Caen, France, in 1995. The purpose of her PhD thesis was to examine the rise and fall of minor parties and their role in policy making as well as their influence while in government. Her research interests are Irish history and Irish politics.

**Aída Díaz Bild** is Professor of English Literature at the University of La Laguna, Spain. She has carried out research and published on eighteenth-century women’s writing (Charlotte Smith, Amelia Opie, Elizabeth Hamilton, Elizabeth Inchbald, Jane Austen) and on contemporary British and Irish novelists (David Lodge, Penelope Lively, Roddy Doyle, Jamie O’Neill, Graham Swift, Seamus Deane). She has also focused on the important role that humour plays in literature and lately on the key issues in contemporary British-Jewish fiction.

**Robert Finnigan** obtained his PhD at the University of Sunderland and is now based at Nottingham Trent University, UK. He is currently researching Arthur O’Shaughnessy and Anglo-Irish contributions to Aestheticism and Decadence within the *fin de siècle* period. His primary research interests lie in the broad areas of Pre-Raphaelitism, Aestheticism, Decadence, as well as the Irish book, publishing and reading history, and neglected authors. He has published a number of articles on these subjects and has reviewed for journals including *Journal of Victorian Culture*, *Victorian Review*, *Victoriographies* and *The Pre-Raphaelite Review*, *Irish Studies Review*, *Nordic Irish Studies*, *The Irish Journal of French Studies* and *Studi irlandesi: A Journal of Irish Studies*.

**Thomas Earls FitzGerald** recently completed his PhD thesis “‘...and that created terror’: The Dynamics of Combatant-Civilian Interactions in County Kerry, 1918-1923’ (2018) at Trinity College Dublin, where he was an Irish Research Council Scholar at the Long Room Hub centre for Arts and Humanities during his doctoral studies (2013-2017). He is currently employed by Richmond Barracks Museum, in Inchicore Dublin, to head the research for an exhibition on members of the first Dáil of 1918, who had previously been imprisoned at Richmond Barracks after the 1916 Rising. He

has published in collections of essays and peer-reviewed journals, and is also a frequent contributor to the *Dublin Review of Books*.

**Marine Galiné** is a Ph.D. student with particular interests in gothic studies, Irish literature and gender studies. She is a teaching fellow in English at the University of Reims Champagne-Ardenne in the Troyes campus. Her current research centres on the representation of women and femininity in nineteenth-century Irish gothic fiction, but she is also interested in the transdisciplinary use of the gothic in films and TV series. She is a member of the SOFEIR and SAES in France, and of the IGA (International Gothic Association). Her most recent work has been published in the *Review of Irish Studies in Europe* (2018) and the *Liverpool Postgraduate Journal of Irish Studies* (2018). She has also published on William Carleton's 'Wildgoose Lodge', and co-edited a collection of postgraduate essays on the topic of 'body and crisis' at the Presses Universitaires de Reims in 2018.

**Mehdi Ghassemi** is Adjunct Lecturer in English at the University of Lille, France, where he previously completed a doctoral thesis on the representation of 'precarious subjectivity' in John Banville's fiction. His current research explores the intersections between Nietzsche and Lacan's elaborations on subjectivity and style as critical tools to read contemporary British and Irish fiction. His recent publications include 'Uncanny Corporeality in John Banville's *Eclipse*' (2016), 'John Banville's Overman: Intertextual Dialogues with Friedrich Nietzsche' (2018) and 'Aesthetics of Hysteria in John Banville's *The Book of Evidence*' (2018). He has also co-edited *La représentation du corps dans la littérature* (2016). His research interests also include the examination of Gothic tropes, ekphrasis, and negativity in Banville's later fiction.

**Daniel Hengel** is a doctoral candidate at the CUNY Graduate Center, USA and an adjunct professor at Hunter College. He studies and teaches what he terms 20<sup>th</sup>/21<sup>st</sup>-century English Language Literatures of Resistance. His dissertation, '(In)Hospitably Modern: Hospitality and Its Discontents (1920-1953)', reorders formerly 'hospitable' domestic spaces into inscriptions of political resistance and social activism that destabilize post-War Europe's institutionally legitimated subject positions and sociopolitical forms of distinction in works by D. H. Lawrence, Virginia Woolf, Jean Rhys, and Samuel Beckett.

**Ian Hickey** is a PhD research student in Mary Immaculate College, Ireland. His current field placement is in Mary Immaculate College as a departmental

assistant in the Department of English Language and Literature. He is interested in Modern Irish Poetry and Fiction, Irish Theatre, Hauntology and Literary Theory.

**Verónica Membrive** is a Lecturer in English at the University of Almería, Spain. She completed her Ph.D. at the University of Almería (2017) on Irish travel writers in Spain during the twentieth-century and she also holds an MA in English Studies from the University of Almería (2011). She has delivered papers on Walter Starkie, Aidan Higgins, Pearse Hutchinson and Kate O'Brien and their travels in Spain. Her field of research is Irish Literature, with a special focus on the relationships between Ireland and Spain. She has recently been awarded with the George Campbell Research Prize (University of Málaga, 2018).

**Kayla Rose** is Adjunct Assistant Professor in Irish Studies and History at Queens College, City University of New York (CUNY) and in Art History at CUNY Queensborough Community College, USA. She has previously worked as Postdoctoral Research Fellow at Bath Spa University and Research Fellow in Design History on the AHRC and Design Council project, 'Bristol and Bath by Design'. She received her PhD from Ulster University in 2014 following completion of her thesis, 'Illuminating Ireland: Illuminated Addresses and the Material Culture of Irish Civic and National Identity in the Nineteenth and Early Twentieth Centuries'. She also holds an MPhil in Irish Art History from Trinity College Dublin and a BA (Hons) in Art History and Criticism from Stony Brook University (SUNY) in New York.

**Thomas Walsh** is a Senior Lecturer on the BA (Hons) Animation Production course at the Arts University Bournemouth, UK. He graduated from the European School of Classical Animation at Ballyfermot Senior College, Dublin in 1994. He worked professionally as a key assistant special effects animator for the Walt Disney Feature Animation Studio, contributing to feature films *The Hunchback of Notre Dame* (1996), *Hercules* (1997) and *Tarzan* (1999). He graduated with a BA (Hons) degree in Cultural Studies from the Norwich School of Art and Design in 2002, and with a PhD from Loughborough University School of Art and Design in 2009. He has published articles on animation practice and aspects of Irish animation history in *The Fundamentals of Animation* (AVA Publishing, 2006), *Place and Memory in the New Ireland* (Wissenschaftlicher Verlag Trier, 2009), *Contemporary Irish Film* (Wilhelm Braumuller, 2011) and *Animation: An Interdisciplinary Journal* (Sage Publications, 2012).