

Contributors

Kate Antosik-Parsons is a contemporary art historian and visual artist. She is currently a Research Associate of the UCD Humanities Institute. Her PhD entitled 'Remembering and Forgetting: Memory and Gender in Irish Time-Based Art' (2012, School of Art History and Cultural Policy, UCD) argued that artists employ the subversive strategies and alternative spaces of performance, video and installation art to revise cultural narratives and destabilize dominant constructions of Irish identity. She has published essays on feminism and Irish performance art; the transformative potential of performance art; video art, masculinity and gendered memory; and visualizing Irish migration. Kate has lectured in Art History, Irish Studies and Women's Studies at UCD. Her research interests include art, gender, performance and memory studies and body politics.

Kristina Deffenbacher is a professor of English and chair of the English department in Hamline University's College of Liberal Arts (Saint Paul, Minnesota, US). Her teaching and scholarship are primarily in the fields of 19th-21st century British and Irish literatures and cultures, and gender studies and cultural studies. She has published articles and book chapters on subjects ranging from architectural models of the mind in Victorian literature and culture to rape revenge narratives in contemporary fantasy fiction. Deffenbacher holds a PhD in English and a Graduate Certificate in Gender Studies from the University of Southern California.

Dorothea Depner was awarded a doctorate by Trinity College Dublin in 2013. She has published articles on representations of the Second World War in Irish literature and on Irish-German literary relations. Dorothea is co-editor of the collection of essays *Irish Culture and Wartime Europe, 1938-1948* (forthcoming from Four Courts Press) and has edited and introduced a selection of wartime diary notes, letters, and unpublished chapters for the 2011 omnibus edition of Christabel Bielenberg's memoirs, *The Past Is Myself and The Road Ahead* (Transworld).

Katherina Dodou is a Senior Lecturer of English literature at Dalarna University, Sweden. Her research focuses on contemporary fiction and the understanding of the novel as social discourse. She has written on the representation of childhood in the post-1970s British novel, the treatment of cultural memory and the legacy of British imperialism in British and Irish fiction, and the exploration of national and cultural identity in the

American 9/11 novel. She is co-editor, with John Lynch, of *The Leaving of Ireland*, an essay collection which will be published by Peter Lang in 2015.

Rebecca Graff-McRae is a recent Social Sciences and Humanities Research Council Post-Doctoral Fellow and current instructor in the Department of Political Science, University of Alberta, Canada. She completed her doctorate at Queen's University Belfast, and has also held a Faculty of Arts Fellowship at Memorial University Newfoundland. Her book, *Remembering and Forgetting 1916: Commemoration and Conflict in Post-Peace Process Ireland* was published in 2010 by Irish Academic Press.

Billy Gray is an Associate Professor in English Literature at Dalarna University, Sweden, where he is coordinator of the MA programme in Irish Studies. He wrote his doctoral thesis on the influence of Sufism on the work of Doris Lessing and has published articles on diverse Irish writers such as Gary Mitchell, Joseph O'Neill, Patrick McCabe, Chris Arthur, Hubert Butler, Eoin McNamee and Derek Lundy in international peer-reviewed journals such as *New Hibernian Review*, *The Canadian Journal of Irish Studies* and *Études Irlandaises*, and has also published articles on other writers such as Jenny Diski and J.M. Coetzee. He is one of the two general editors for the *Nordic Irish Studies* journal and is currently participating in research projects relating to transcultural literatures as well as literary representations of ageing.

Sarah Heinz holds a junior professorship (*Juniorprofessur*) of English and Cultural Studies at Mannheim University, Germany. She also taught English, Cultural and Media Studies at Passau University after receiving her PhD for a study on postmodern identities in A.S. Byatt's novels. In 2014, she completed her *habilitation*, which dealt with contemporary Irish literature and film in the context of critical race theory, intersectionality, and whiteness studies. In this context, she has published on the Irish novel and drama, the Irish diaspora in Australia and the USA, and Irish online identities. Other research interests are postcolonial theory, New English literatures, identity theory, and British fiction and drama. Her publications include *Unity in Difference: Metaphor, Romance and Identity in A.S. Byatt's Novels* (2007, in German), articles on Victorian poetry, on Shakespeare adaptations, or on teaching English literature.

John Lynch has taught at several UK and Swedish universities and is a co-author of *After Bloody Sunday: Representation, Ethics, Justice*, published

by Cork University Press. He currently teaches at Södertörn University, Stockholm.

Alfred Marky is a lecturer in English at the Department of Translation and Communication, Universitat Jaume I, Castellón, Spain. His research centres on Irish studies in relation to postcolonial theory and in a comparative context, as evident in his PhD dissertation, which focused on the post-independence public intellectual roles of Sean O’Faolain and the Equatorial Guinean Donato Ndongo. He has published mainly on twentieth-century Irish literature with an emphasis on the work of Sean O’Faolain. His current research focuses on the cultural and political intersections of the Irish and black worlds and on the figure of the public intellectual in postcolonial societies.

Ailbhe McDaid is a graduate of University College Cork (BA, English and Irish) and Trinity College Dublin (M.Phil, Anglo-Irish Literature). She has published articles on Michael Hartnett’s bilingualism, on the migrant consciousness of Greg Delanty and Eamonn Wall, and on Vona Groarke and Sara Berkeley. She is currently a PhD scholar at the Centre for Irish and Scottish Studies at University of Otago, and her doctoral research is an exploration of the poetics of memory and migration in contemporary Irish poetry.

Anna McMullan is Professor of Theatre at the University of Reading. She is author of *Performing Embodiment in Samuel Beckett’s Drama* (2010) and *Theatre on Trial: The Later Drama of Samuel Beckett* (1993). She is co-editor of *Reflections on Beckett* (2009) with Steve Wilmer, and *The Theatre of Marina Carr: ‘before rules was made’* (2003) with Cathy Leeney, and edited a special issue of *Australasian Drama Studies* with Brian Singleton (2003) on ‘Performing Ireland’. She co-edited with Caroline Williams the ‘Contemporary Playwrights’ section of the *Field Day Anthology of Irish Writing*, Vol 5. She has lectured internationally on contemporary Irish theatre and performance, and on the theatre of Samuel Beckett.

Eugene O’Brien is Senior lecturer, and Head of the Department of English Language and Literature in Mary Immaculate College, University of Limerick, Ireland. He is also the director of the Mary Immaculate Institute for Irish Studies. He is also the editor for the Oxford University Press Online Bibliography project in literary theory. His publications include: *Seamus Heaney – Creating Irelands of the Mind*; *Seamus Heaney and the*

Place of Writing; Seamus Heaney: Searches for Answers and *Kicking Bishop Brennan up the Arse – Negotiating Texts and Contexts in Contemporary Irish Studies*. His latest book, *From Prosperity to Austerity: A Socio-Cultural Critique of the Celtic Tiger and Its Aftermath*, co-edited with Eamon Maher, was published in 2014 by Manchester University Press, and his forthcoming book on Seamus Heaney as an aesthetic thinker will be published by Syracuse University Press.

Mark Schmitt is a junior researcher at the English Department at Mannheim University, Germany and a PhD candidate at Ruhr-University Bochum, Germany. His dissertation project deals with figurations of British ‘white trash’ in contemporary literature. He has published articles on Irish, British and US literature and film, with a focus on representations of race and class, critical whiteness studies, and comparative studies.