



**UCD Humanities Institute's 'Festival of Ideas: Living in an Age of Permacrisis'**  
**10 March 2026, Museum of Literature Ireland, Dublin**

### Contributor Bios

**Adam Mohamed** is an Irish-Sudanese poet, project coordinator, and community specialist born and raised in Ballymun, Dublin. Adam first came to prominence as an artist in 2020, releasing his debut spoken word film 'Untitled' which explores the complexities of growing up mixed race and mixed religion in a working class community. This work has since been included on both the Junior and Leaving level curriculums in Ireland. Most recently, Adam produced and self-published an anthology called *A Ballymun Blend* which explores the past, present and future of Ballymun through the themes of climate, and social justice. Day to day, Adam designs and facilitates diverse projects for groups of all ages.

**Alex Clark** (*Times Literary Supplement/The Guardian*) is a critic, journalist and broadcaster. A co-host of the Times Literary Supplement podcast and Graham Norton's Book Club, she is also a regular on RTE and BBC Radio 4 and writes on a wide range of subjects for the Guardian, the Observer and the Irish Times. She is a patron of the Cambridge Literary Festival, and has judged many literary awards, including the Booker prize. She is an experienced chair of live events, and lives in Kilkenny, Ireland.

**Prof Anne Fuchs** (UCD Humanities Institute) is Full Professor of Modern German Literature and Culture and Director of the Humanities Institute at University College Dublin. She has published widely on German cultural memory; time and temporality; modernist and contemporary literature. Recent book publications: *Precarious Times. Temporality and History in Modern German Culture* (Cornell UP, 2019); *The Politics and Aesthetics of Relationality in Contemporary German, Literature, Culture, and Film*, eds. M. Cosgrove and A. Fuchs. *Oxford German Studies* 53/1 and 53/3 (2024); *Framing Ageing: Interdisciplinary Perspectives for Humanities and Social Science Research*, eds. J. Langbein, M. Cosgrove, A. Fuchs (Bloomsbury, 2024). From 2023-2024 she was PI of the CHCI transnational research project, funded by the Mellon Foundation, 'Post-extractivist legacies and landscapes: Humanities, artistic and activist responses'. Currently Anne is PI of the interdisciplinary project 'From Modern Crisis to Permacrisis' in collaboration with the universities of Tallinn (Estonia), Adam Mickiewicz Poznań (Poland); and The Norwegian University of Science and Technology (Norway) (see: <https://www.ucd.ie/humanities/research/frommoderncrisisto permacrisisandpolycrisis>). She is a Fellow of the British Academy and a member of the Royal Irish Academy. In 2025 she received the Royal Irish Academy Gold Medal in the Humanities.

## Contributor Bios Continued

**Bassam Issa Al-Sabah** is a visual artist working in digital animation, painting, sculpture, and textiles. Their work centres world-building to explore the intersection of fantasy, trauma, and identity. Drawing from video games, anime, and pop culture, they create surreal environments that serve as both escape and critique, often blending beauty with violence to reflect the complexities of memory and self-reconstruction. Recent solo exhibitions include shows at FACT, Liverpool (2025); Kunstverein Aughrim (2024); Transmediale at Silent Green, Berlin (2024); The Douglas Hyde Gallery, Dublin (2022); De La Warr Pavilion, Sussex (2022); Gasworks, London (2021). His work is part of collections in IMMA, the Arts Council of Ireland and Dun Laoghaire Rathdown County Council. In 2023 he received an award of distinction in New Animation Art from Prix Ars Electronica and in 2021 he received the Golden Fleece Award.

**Burhan Sönmez** (President PEN International) is the author of six novels. He is president of PEN International and a Senior Member of Hughes Hall College and Trinity College, University of Cambridge. His novels have been translated into forty-eight languages and received international prizes, including the EBRD Literature Prize and Vaclav Havel Center Award. He was born in Turkey to a Kurdish family. He worked as a lawyer in Istanbul before going to Britain for political reasons and living there in exile for several years. He has been on the judging panel of various events, including Inge Feltrinelli Prize and Geneva International Film Festival and written for press such as *La Repubblica*, *Der Spiegel* and *The Guardian*. He has translated the poetry book of *The Marriage of Heaven and Hell* by William Blake into Turkish. Having written five novels in Turkish, he began to write in his mother tongue, Kurdish, with his last novel *Lovers of Franz K*. See: [www.burhansonmez.com](http://www.burhansonmez.com)

**Cormac Mac Gearailt** is a multi-award-winning bilingual spoken word poet and creative writing teacher based in Dublin, Ireland. He was the All-Ireland Poetry Slam Champion 2024, and the UNESCO Cities of Literature Slamovision Champion 2024. Cormac has performed at events and festivals across the country, and teaches workshops to children and adults. Instagram: @cormfitz

**Egemen Özbek** ('The Academy in Exile', Technische Universität Dortmund) is the Academic Coordinator of Academy in Exile at TU Dortmund, where he works closely with scholars, journalists, and cultural producers who are at risk, supporting them in continuing their intellectual and creative work in Germany. Alongside this role, he is a researcher of memory politics, with an interest in how societies confront histories of violence, particularly in relation to the Armenian Genocide and its commemorations. He received his PhD in Cultural Mediations from Carleton University in Canada. His doctoral research focused on the ways the Armenian Genocide has been publicly remembered and contested in Turkey since 2010.



## Contributor Bios Continued

**Prof Emilie Pine** (UCD) is a writer and Professor of Modern Drama at University College Dublin. She has published widely on performance and memory, including *The Politics of Irish Memory* (Palgrave, 2011), and *The Memory Marketplace* (Indiana UP, 2020). Her IRC-funded project *Industrial Memories* witnessed Ireland's historical institutional abuse of children in Industrial Schools. Emilie's creative writing includes the plays *Good Sex* (2022) and *All Hardest of Woman* (National Maternity Hospital, 2022), the award-winning memoir *Notes to Self* (Tramp Press, 2018), and the novel *Ruth & Pen* (Penguin, 2022). She is currently working on *On Being Seen* a collection of personal essays on rape culture (forthcoming Penguin, 2026).

**Eva Bourke** is a poet and translator with eight published collections of poetry, among them *The Latitude of Naples* (Dedalus 2005), *piano* (Dedalus 2011), *Seeing Yellow* (Dedalus 20018), and most recently *Tattoos* (Dedalus 2024). She has, additionally, published several anthologies and collections of Irish and German poets in translation, among them *Winter on White Paper/Winter auf weißem Papier* by Elisabeth Borchers (Dedalus 2002) and *A Private Country / Ein privates Land* by Moya Cannon (edition weites feld 2017). With Borbála Farragó she edited the anthology *Landing Places: Immigrant Poets in Ireland* (Dedalus 2011) and with Vincent Woods *Fermata: Writings Inspired by Music* (Artisan House 2017). In 2020 she was awarded the Michael Hartnett Prize for Poetry. She is a member of Aosdána.

**Dr Helen Doherty** is a freelance artist and formerly a Senior Lecturer in Film and Media studies with the National Film School at IADT in Ireland. Helen was a jury member for the Prix Europa awards in Radio Documentary 2018-2019 and the Chair of the Prix Europa awards for the Best European Television Documentary 2020. Alongside media work, Helen has developed an art practice that is located within the field of the applied and practice-based humanities. The media she works with ranges from 3D installation work to 2D media that engages with themes such as conflict, environment and power relationships in society. For example, using sculpture, projection and painting as a means of interpreting experiences of conflict with a special focus on how in Ukraine the war impinges personal lives in "The Blasted Everyday" (2023). In other work, she has engaged with the social and historical reasons for extracting peat and turf from the bogs of Ireland, while exploring the necessary ecological aspects of moving to renewable energy in the installation "Bog Lands" (2024). More recently, Helen has involved other artists and crafts people to curate "A Short Encyclopaedia of Contested Words" (2025) in response to the Trump administration's censorship of language and meaning in the USA. Helen has presented such artistic responses related to permacrisis in various European and international venues. In the past three years she presented work in six exhibitions and in 2024 was awarded an artist's residency at the Royal Hibernian Academy in Dublin.



## Contributor Bios Continued

**Prof Maeve Cooke** (UCD) is Full Professor of Philosophy at University College Dublin, Ireland and a member of the Royal Irish Academy. She has published two monographs in critical social theory: *Language and Reason: A Study of Habermas's Pragmatics* (MIT Press, 1994) and *Re-Presenting the Good Society* (MIT Press, 2006) and is the author of over 120 articles in the areas of social and political philosophy. She is on the editorial board of several scholarly journals and has held visiting appointments at leading universities in the USA and Europe. Her new book, *Transformations in Critical Theory: Decentrings, Openings, Futures* will appear with Polity Press in Spring 2026.

**Prof Mary Cosgrove** (TCD), FTCD, MRIA, is Professor of German (1776) in the Department of German in the School of Languages, Literatures and Cultural Studies, Trinity College Dublin. She has published widely on post-war and contemporary literature, including the monographs *Born under Auschwitz: Melancholy Traditions in Postwar German Literature* (2014) and *Grotesque Ambivalence: Melancholy and Mourning in the Prose Work of Albert Drach* (2004). Her current research centres on developing a poetics of relationality for literary language. Recent publications include a double special issue of *Oxford German Studies: 'Relationality in Contemporary German Literature and Culture'* (2024, with Anne Fuchs) and the co-edited volume *Framing Ageing: Interdisciplinary Perspectives for Humanities and Social Sciences Research* (Bloomsbury 2024, with Anne Fuchs and Julia Langbein). From 2016-2020 Professor Cosgrove was Germanic Editor of the *Modern Language Review*, and from 2017-2025 she was Arts & Humanities Co-Chair of the Medical Humanities network at Trinity College Dublin.

**Dr Megan Kuster** (UCD) is a literary scholar and currently the Research Lead at the UCD Humanities Institute. Her research interests include environmental humanities and settler colonial studies. With Anne Fuchs, she is co-editing 'From Modern Crises to Permacrises' a Special Issue of the *Journal of European Studies*. Her work is published or forthcoming in venues including *Journal of Colonialism and Colonial History* and *Companion to Global Victorian Literature and Culture*.

**Prof Michael Brophy** (UCD) is Professor of French and Francophone Studies at University College Dublin. He has published widely on contemporary French and francophone poetry, as well as on French Canadian literature and migrant writing in French. His more recent works include *Tout ce qui vient. Entretien avec Jacques Réda* (2015), *Présence(s) du poème aujourd'hui*, a special thematic issue of the *Irish Journal of French Studies* (2018), and an edition of the poet Guillevic's diary writings *Écrits intimes 1929-1938* (2019). His current research focuses on the relationship between poetry and ecology, for which he was awarded a Craig Dobbin Legacy Scholarship in 2025. He is the General Editor of the *Collection monographique Rodopi en littérature française contemporaine* published by Brill.



## Contributor Bios Continued

**Nidhi Zakaria Eipe** (Skein Press) is the Commissioning Editor at Skein Press. Her debut poetry collection, *Auguries of a Minor God*, was published with Faber in 2021. A Next Generation Artist with the Arts Council of Ireland, she serves as a member of the Expert Advisory Committee to Culture Ireland and on the Board of the Dublin Book Festival. She was appointed the Rooney Writer-in-Residence at Trinity College Dublin (2023), Literature Ireland Artist-in-Residence at Centre Culturel Irlandais Paris (2024), and the Heaney-Miłosz Writer-in-Residence in Kraków (2025). She was a member of the jury for the 2025 Dublin Literary Award and is currently on the jury of the 2026 Dylan Thomas Prize. Her second collection of poetry is forthcoming with Faber in November 2026. Prior to embarking on a literary career, she worked in the field of child protection and preventing violent extremism through international development initiatives, particularly in humanitarian contexts, focusing on young people living in situations of extreme crisis, poverty and protracted armed conflict.

**Nóra Nic Con Ultaigh** (Fighting Words) is an arts-in-education specialist. She is Education Director with Fighting Words, a not-for-profit creative writing organization for young people. Her background is in Drama, Theatre and Education. She established two third-level Drama and Theatre Studies courses through the medium of Irish for Acadamh na hOllscolaíochta Gaeilge, University of Galway. She was also co-founder of Cups and Crowns Educational Theatre Company. She worked as a post-primary teacher for 10 years and is a Regional Coordinator for the Creative Schools programme.

**Patrick Deeley** is a poet, memoirist and children's writer who spent his childhood in a small Callows wetland or river meadow farmed by his mother in East Galway. He has published ten collections of poetry, including *Keepsake* (2024), *The End of the World* (2019), *Groundswell: New and Selected Poems* (2013), and *The Bones of Creation* (2008). His critically acclaimed, best-selling memoir, *The Hurley Maker's Son*, was published by Transworld in 2016. He is the recipient of many literary awards including The Lawrence O'Shaughnessy Award, The Dermot Healy Poetry Prize and The Eilis Dillon Children's Book of the Year Award. He is currently writing a second memoir, *Seeing Through Trees*, and a new collection of poems. [www.patrickdeeley.net](http://www.patrickdeeley.net)

**Peeter Laurits**, Estonian multimedia artist, has enriched the tools for photographic expression and broadened the role of the photograph in the Estonian cultural space. In 1990ies, he turned to deep ecology and moved to live in the forest. Now the focus of his work is post-humanist ethics. Key artworks include: "Dining with Worms" (2003); "Bridge to Beyond and Back", with a book (2010); "Codex Naturalis" (2015); "Sacred Baths" (2022); and "Tricksters Reforesting Eden", with a book (2025). His forthcoming project, "Werewfolks," is anticipated in 2027. See: <https://www.peeterlaurits.com/en> | Instagram: @peeter.laurits



## Contributor Bios Continued

**Renate Poccia** ('The Academy in Exile', Technische Universität Dortmund) holds a Master's degree in Art History and German Studies from Ruhr University Bochum (2020), having completed her studies in Bochum and Rome. She has worked as a research associate at the Institute of Art History in Bochum and has been involved with several cultural and academic foundations, including Stiftung Mercator, Stiftung Situation Kunst für Max Imdahl, and the RUB Foundation. Her professional experience also includes participation in the BMBF-funded Deutschlandstipendium program. Since August 2024, she has been affiliated with Academy in Exile, where she is responsible for third-party funding and publication management.

**Dr Rhona Jamieson** (UCD) is a Research Ireland postdoctoral research fellow at the School of English, Drama, and Film, UCD, and a resident fellow of the UCD Humanities Institute. She completed her doctoral thesis, a study of conspiracy theories and contemporary British fiction, at the University of Cambridge. Her current research project is 'The Far Right and the Future: The Narratives of Neoreaction', with a particular focus on the technological accelerationism of Nick Land. She has an article forthcoming with *Modern Fiction Studies*, 'Narrative Hinges and Conspiracy Theorising in Ian McEwan's Saturday', and a book chapter, "A Cartesian Howl": Trusting the Un/reliable Human in Hari Kunzru's Red Pill' in *Dis/trusting the Digital World in Imaginative Literature* (ed. Kelly and Pavlidi, EUP, May 2026).

**Dr Sarah Comyn** (UCD) is an Associate Professor in Economic and Environmental Humanities at University College Dublin. She is principal investigator of the Research Ireland-funded Imperial Minerals project which is investigating the impact of the extractive mineral industries on the nineteenth-century literary cultures of Australia, New Zealand, and South Africa. Recent publications include: *Political Economy* (Routledge, 2024); *Worlding the South: Nineteenth-Century Literary Culture and the Southern Settler Colonies* (Manchester, 2021; ed. with Porscha Fermanis); and *Political Economy and the Novel: A Literary History of "Homo Economicus"* (Palgrave, 2018). Her articles have appeared in the *Journal of Victorian Culture*, *Journal of Commonwealth Literature*, *Novel: A forum on fiction*, and *Victorian Review*. Dr Comyn has co-curated and contributed artworks to: 'Print Exchanges: Representing Extractivism' and 'Landings: Art after Extractivism'. Her art also features as part of the Abbeyleix Bog Project's audio-visual trail launched in 2025.

**Prof Sarah Moss** (UCD) writes fiction, memoir, essays and reviews. She was born in Scotland, grew up in the north of England and has lived in Oxford, Canterbury, Reykjavik, West Cornwall and the English Midlands before settling in Dublin. She wrote her doctorate on British Romanticism and travel writing, followed by an academic monograph on food and gender in Romantic-era women's writing. She taught eighteenth- and nineteenth-century literature alongside Creative Writing at the universities of Exeter, Iceland and Warwick, where she was full professor and director of the Warwick Writing Programme. Her books have been shortlisted for the Women's Prize, the Wellcome Prize and the Ondaatje Prize among others; her latest memoir won Scottish Non-Fiction Book of the Year at the Saltire awards in 2025, and her novel Summerwater was adapted as a six-part TV series on Channel Four. She is a Fellow of the Royal Society of Literature.



## Contributor Bios Continued

**Suad Aldarra** is a Syrian-Irish writer and computer engineer based in Dublin. She holds a Master's in Data Analytics from the University of Galway. Suad is the winner of the Rooney Prize Award for Irish Literature 2024. She was selected as the Common Currency writer in residence for Cuir International Festival and English/Irish PEN in 2021 and was awarded the Art Councils of Ireland English Literature bursary. Her debut memoir, *I Don't Want to Talk About Home*, published by Doubleday (Penguin) in July 2022, and was shortlisted for An Post Irish Book Awards – Biography of the Year. Suad has written several pieces for the *Irish Times* and *Independent*, among other places.

**Svitlana Kononchuk** ('The Academy in Exile', Technische Universität Dortmund) has been a fellow of the Academy in Exile programme at the Technical University of Dortmund since 2025. Her interests centre on the political dynamics of post-Soviet countries. After graduating from the Faculty of Philosophy at Kyiv State University in 1985, Svitlana combined teaching in disciplines such as the history of philosophical ideas and logic with efforts to establish democracy in Ukraine, a newly emerging state. As part of the team at the Ukrainian Centre for Independent Political Studies, a non-governmental organisation, she promoted democratic agenda-setting and political accountability through civil society engagement. In response to Russia's large-scale aggression against Ukraine in 2022, she contributes to monitoring research on social mechanisms in Ukraine that constitute societal resilience during the war of attrition. In parallel, she deepened her focus on the survival of post-Soviet autocracies. Her work examines the real mechanisms of power consolidation in authoritarian regimes, particularly through referendums, and the factors that allow autocracies to persist after the leader leaves office. Some of her recent work appears in *Ukraine Analytica* and *Plebiscite engineering and autocratisation in the post-Soviet region*.

**Dr Tim Groenland** (UCD) is a Research Ireland Pathway Fellow in the School of English, Drama and Film at University College Dublin, Ireland, where he is Principal Investigator on the project 'The Publishing Infrastructures of Contemporary Anglophone Literature.' His book *The Art of Editing: Raymond Carver and David Foster Wallace* was published in 2019 by Bloomsbury Academic. His work is published or forthcoming in venues including *Post45*, *Mémoires du livre/Studies in Book Culture*, and *Contemporary Women's Writing*. He is a co-founder of the Dublin Small Press Fair, established in 2025.

