ENGLISH
SHEILA

Sheila Armstrong is a writer from the northwest of Ireland. She grew up by the sea, a landscape that deeply influenced her writing, both in her short stories and in her novel. After finishing her studies, she worked for about 10 years in publishing. This gave her valuable experience in the literary world before she started publishing her own work. Sheila Armstrong began her literary career with a short story collection called *How to Gut a Fish* in 2022. This work received attention from critics and was longlisted for several literary awards, such as the Edge Hill Prize and the Kate O'Brien Award, which is very impressive for a first publication. Her writing is known for being rich, sensory, and often dark, with a close attention to landscapes, physical sensations, and atmosphere, especially related to the sea and nature. Sheila Armstrong has also been selected as an Arts Council Next Generation Artist and has received nominations for the Irish Book Awards, Society of Authors Awards, Edge Hill Prize, Kate O'Brien Award and the RSL Ondaatje Prize for her novel *Falling Animals*. Although she now lives outside Ireland (some interviews) (mention Berlin), her work remains strongly influenced by Irish landscapes, the coloring and feelings of identity and belonging. *Falling Animals* comes from a term used in natural history for animals washed up on beaches, like seals or fish. Sheila Armstrong was struck by the idea of a human body as a "fallen animal" and it became the starting point of the novel. She also explored Hal-like fishing, using the mouse and the "Book Club" and shortlisted in "Guardian" discussions about reading like a novel for her prose. The novel was chosen for the BBC 2 "Between the Lights" series, which is a play on the idea of falling: the man may have fallen from nowhere but all the other characters "fall" in different ways: in memory, in forgetting, in waiting or in confusion. Armstrong uses many points of view, which was difficult at first. She started with about twenty voices but reduced them to create a clear narrative, like a balancing act: she wanted many points of view, which was difficult at first. She does not see scenes as fixed images, but refines them through